DOCUMENT RESUME

ED 203 706 FL 012 394

AUTHOR	Kendall, Martha B.; And Others
TITLE	Soninke Communication and Culture Handbook. Peace Corps Language Handbook Series.
INSTITUTION	School for International Training, Brattleboro, Vt.
SPONS AGENCY	Peace Corps, Washington, D.C.
PUB DATE	80
CONTRACT	PC-79-043-1034
NOTE	395p.; For related documents, see FL 012 393-395.
AVAILABLE FROM	The Experiment in International Living, Brattleboro, VT 05301.
LANGUAGE	Soninke; English
EDRS PRICE	MF01/PC16 Plus Postage.
DESCRIPTORS	*African Culture; African Languages; Communicative Competence (Languages); Cultural Awareness; Cultural Education; *Dialogs (Language); Illustrations; Learning Activities; Postsecondary Education; Second Language Instruction; *Speech Communication; Textbooks; Uncommonly Taught Languages
IDENTIFIERS	*Soninke

ABSTRACT

This handbook presents a number of situations in West Africa in which one would need certain Soninke words and phrases; it fulfills a function like that of a traveler's handbook. Classroom activities are provided that require the student to communicate in a way that is appropriate to the cultural context. Each of the 30 lessons contains objectives, a basic dialog, a cultural note, useful expressions, activities, and a grammar note. Most of the exercises are accompanied by pen-and-ink drawings. (JB)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED203706

SONINKE

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Peace Corps/ACTION

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Communication and Culture Handbook

by Martha B. Kendall with Mamadou Soumare, Saloum Soumare, and Charles Bird

PEACE CORPS LANGUAGE HANDBOOK SERIES

Developed by The Experiment in International Living
Brattleboro, Vermont
for ACTION/Peace Corps

FL012 394

PEACE CORPS

LANGUAGE HANDBOOK SERIES

This series includes language materials in Belizean Creole, Ewe, Kabiye, Kiribati, Mauritanian Arabic, Setswana, siSwati, Solomon Islands Pijin, Soninke, Tanzanian Swahili, and Tem.

These materials were developed by The Experiment in International Living.

Project director and editor	Raymond C. Clark
Assistant director for production	Arthur A. Burrows
Assistant director for administration	Susan B. McBean

For further information, contact The Experiment in International Living, Brattleboro, Vermont 05301.

The Experiment in International Living, Inc., prepared this handbook for the U. S. Government under ACTION Contract number 79-043-1034. The reproduction of any part of this handbook other than for such purposes as criticism, comment, news reporting, teaching, scholarship, research, or other "fair use" is subject to the prior written permission of ACTION.

1980

SONINKE

COMMUNICATION AND CULTURE

Writer	Martha B. Kendall
Assistant Writers	Mamadou Soumare Saloum Soumare
Artists	Louise Withirite Patrick R. Moran
Typist	Martha C. Fleischer

ACKNOWLEDGEMENTS

We would like to thank all the people who aided us in producing these Soninke materials. The staff of the Experiment in International Living's Peace Corps Language Project deserves a lot of credit on this score, as does the director of the Peace Corps in Mali, Henry Homeyer, and the PAO (Public Affairs Officer) and assistant PAO of the American Embassy in Bamako. The PAO, Joseph A. Sadlik, helped us get the manuscript out of Mali through the diplomatic pouch and members of his family even carried chapters from Mali to the States for us. The assistant PAO, Warren Morningstar, let us use the Embassy copier from time to time, so that we would not have to send our originals through the mail. The Peace Corps director was similarly generous with his copier, with reference books, with suggestions and comments. One Peace Corps volunteer who had spent a year in Yelemani, Roy Speed, spent a lot of time giving us his impressions and suggestions for both the grammar and the Communication and Culture Handbook.

We are grateful to Moussa Soumare, Fatoumata Soumare, Diala Soumare, Oudiary Dontioko and his brother Cheikna for serving as consultants and transcribers. And we owe a special vote of thanks to Manthia Diarra for translating, transcribing and polishing texts.

Last, but not least, we would like to thank the people of Souwena and Bouance for their hospitality and kindness while we were in the field. We would like to dedicate this book to them, and to Soninke children everywhere.

CONTENTS

To the Learner: An Introduction to Language Learning ix

Introduction xvii

First Lesson Kuunyinde
Greetings 1

Special Lesson I: Salli Waxatini
Prayer Times 11

Second Lesson Me Koyiye
Introducing Each Other 15

Special Lesson II: Toxo
Pre-Names 24

Third Lesson Masalla N Fano
First Conversations 25

Fourth Lesson Sareye
Leave-Taking 33

Fifth Lesson Taaxuye
Settling In 43

Sixth Lesson Kille N Tirinde
Asking Directions 53

Seventh Lesson Golle N Kamma Sefe
Talking About Work 63

Eighth Lesson Saro N Kamma Sefe
Talking About People 73

Ninth Lesson Fo Xobe
Buying Things 83

Special Lesson III: Money 93

Tenth Lesson — Haaju Muuriye
Seeking Favors 97

Eleventh Lesson — Xasu N Do Kooto
Months and Days 107

Twelfth Lesson — Siine N Waxatini
The Seasons of the Year 119

Thirteenth Lesson — Nyiinye N
The Earth 129

Fourteenth Lesson — Soxe
Agriculture 139

Special Lesson IV: Agriculture 149

Fifteenth Lesson — Xensende
Measures 151

Sixteenth Lesson — Naburu
Animals 161

Seventeenth Lesson — Ji
Water 173

Eighteenth Lesson — Saha N Do Watte
Health and Disease 183

Special Lesson V: Some Common Disease Names and Symptoms 193

Nineteenth Lesson — Yiraamu
Clothing 195

Twentieth Lesson — Kunaaru
Shelters 205

Twenty-First Lesson — Kadunko
The Household 215

Twenty-Second Lesson	Hooro N Do Komo Nobles and Slaves	225
Twenty-Third Lesson	Nyaxamala N Casted People	235
Twenty-Fourth Lesson	Maremmu N Do Yaxu Kinship and Marriage	245
Special Lesson VI:	Kallengoraaxu Joking Relationships	255
Twenty-Fifth Lesson	Yigeye N Do Minne Eating and Drinking	257
Special Lesson VII:	How to Sit on the Floor	267
Special Lesson VIII:	Soninke Foods	268
Twenty-Sixth Lesson	Kafo N Golle Collective Work	273
Twenty-Seventh Lesson	Sangeye Amusements	283
Twenty-Eighth Lesson	Soninko Wa Pari Soninkes in Paris	295
Twenty-Ninth Lesson	Diina Religion	305
Last Lesson	Musulaha Social Talk	315
English/Soninke Glossary		327
Bibliography		393

To The Learner

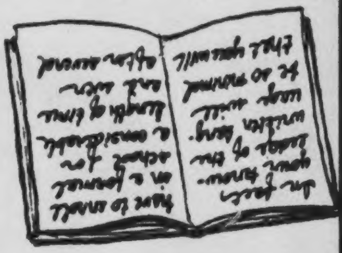
An Introduction to Language Learning

Congratulations!

Congratulations to all of you who read this. First, congratulations for your acceptance into Peace Corps and second, congratulations for just performing a very complex act -- reading a language. Of course, the language is English and that hardly seems like such a major accomplishment; after all, practically everybody you know can do it. For most of us, using English is like breathing, an involuntary activity, or if we consider it a skill, a skill that has become so natural to us that we have taken for granted the fact that it represents the major intellectual achievement of our lifetimes.

The point, of course, is not that the learning of English is in itself an especially significant accomplishment, but that the learning of a language in either or both its spoken and written forms is the great accomplishment. By being born as human beings we may be programmed to learn language just as we are programmed to walk on only two legs but despite our human inheritance, learning a language still requires time and energy. We don't just happen to learn a language; we do have to work at it, and other people -- chiefly our parents, siblings and play mates -- have to be willing to help.

Although you may no longer have memories of your early struggles to learn English, you can still appreciate the complexity of the accomplishment by considering this: Assume for the moment that you are about to start a language training program that will occupy you 12-14 hours a day, 7 days a week for the next 3 to 5 years, without a break. At the end of your training program you will still not be able to understand radio programs or easily follow a conversation between two adults and practically all books will still seem to be filled with undecipherable squiggles. In fact, your knowledge of the written language will be so minimal that you will now have to enroll in a formal school for a considerable length of time and even after several years of formal schooling you will still be developing your language skills by learning new words, polishing your writing style and trying to read better. That is the sort of language program you enrolled in when you began to learn your native language, English.



...undecipherable squiggles...

All this is not intended to frighten you about the language learning task that lies ahead because learning a second language is going to be easier. Most of you have already encountered a second language and unless that encounter came early in your life while you were still very actively learning your first language, the second encounter was an encounter of a different kind. Some of you may have learned French or Spanish and learned it reasonably well in high school, while others have not had very successful experiences the second time around. Now, as an adult you are being asked to learn a new, second language. Learning a second language is no small task, but neither is it a matter of starting from scratch, as you did when you learned English. So before you take your first steps in your new language, we ask you to take the time to do two things: try to understand the nature of the task ahead of you and try to assess the personal strengths and weaknesses that you bring with you as you start your assignment.

What do you have to do to learn a new language? As you might expect, the answers to this question are as numerous and varied as people are and no two learners' strategies will be exactly the same. This is so important to remember, let's say it again in a different way: we can make many generalizations about the way people learn language, but you are unique and you can only learn in the way that suits you best, not in the way an idealized, generalized member of your species learns.

We have already said that learning a second language is going to be easier. It is going to be faster, too, because you already know a language and you will not have to re-invent one. To be sure, the language you are going to learn is very different from English and you may wonder just how much help your English is going to be. It would be easier, for example, if there were more cognates such as between English and the Germanic or Romance languages, but you already know a lot about languages and English in particular, and you can use that knowledge. You already know, for example, that languages have a two-part structure (subject and predicate) and you already know a great deal about what you can and cannot communicate with languages. You know how to do things such as re-phrase a statement for a young child, use a new word in a sentence, ask for meanings, use gestures to re-inforce language, and employ circumlocutions. In short, you have been involved in communication all your life and you are not changing to a new medium, you are just switching channels.

...switching channels...

You still may not be convinced that learning a new language is easy; obviously it does require an effort and no one needs to tell you that some people have to make more of an effort than others. We have tried to encourage you to realize that your learning style will not be the same as your fellow students. If each of us were to draw a language profile of ourselves we would find that our profiles, just like our personalities are different; strong and sharp in some areas, weak and ill-defined in others. The point, however, is not how strong or weak you may be -- or how fast or slow you may be at learning languages -- but rather that you should examine your own profile, find out where you are strong and weak and use that information to capitalize on your strengths and try to accept and even improve on your weaknesses. To help you begin your self-assessment as a language learner, we suggest you give some thought to the following aspects of language learning.

...taste it if you can...

Memorizing. Are you good at memorizing? Obviously, learning a new language requires much more than memorizing a dictionary of that language, but having a good memory will help. The chief way in which it helps of course is in learning new words and phrases so that the right ones come quickly and easily to mind when you need them. When you store something in your mind for later use, put a "tag" on it; relate it to something that is already stored and accessible. When you first encounter a new word, explore it: hear it, say it, see it, feel it, even taste it if you can. Re-cycle your collection. In language learning, using a new expression once is usually not enough. And don't be discouraged if you forget things. Your mind can only handle so much at once and sometimes unused stuff gets thrown out to make room for new things, but even the forgotten words have probably left a trace so that the second time you learn them they may stay longer.

Being receptive. The new language may have some "funny" sounds. Its grammar may be organized differently from English. It may have words that do not translate easily into English and some English words and concepts may not have direct equivalents with the new language. Try to remember that English is only a language and your new language is a language in its own right.

...go out on a limb...

Taking risks. At first, nearly everything you say will be a mistake and adults do not like to make mistakes, especially in front of other adults. But learning a new language is as much a process of learning what not to say as it is learning what to say. You will have to develop some willingness to go out on a limb and try things and not be upset if the limb breaks.

Being relaxed. Trying too hard, and wanting too much to succeed -- "pressing," as athletes say -- can be a serious problem for a language learner. Sometimes the antidote is a good stiff drink, but there are others. What's yours?

Using the language. Another way of saying this is: practice makes perfect. The more you do something the better you get at it and this is especially true of learning a new skill such as a language. Obviously, one way in which you can get a lot of practice is by taking a full and active part in the classroom. But there are other people in the classroom too, and everybody can't speak at once. However, you can talk to yourself, both in the classroom and out. Subvocalization can be a very useful learning technique.

Being a good listener. Talking is only one communication skill and it's hard to listen when you're talking. But you can mouth somebody else's words and learn from their mistakes and successes as you listen.

Analyzing the new language. Being open and receptive to the new language will get you to first base, but you'll stand a better chance of getting to second (and eventually scoring) if you understand the rules of the game. Linguists make their money by analyzing chunks of language to discover the rules. You don't have to become a professional linguist to learn a language, but it's not a bad idea to become at least an amateur.

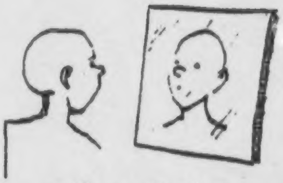
Mimicking. Parrots don't really speak languages, but since they don't have any preconceptions of how a language should sound, they do a reasonably good job of producing human sounds with limited equipment. You can already produce some human sounds but your repertoire is limited to the sounds that exist in English. Can you forget your English and become a parrot?

...can you become a parrot ?

Empathizing. Being a good parrot may help you acquire the sounds of the new language, but languages are much more than just new sounds. Languages are also a way of ordering and organizing reality, and the reality of a speaker of your new language may be somewhat different from the reality of an American. A new language brings with it a culture with its different life-styles and social roles. You may not like all that you find in the new culture, but that is all right. Probably some of the speakers of your new language don't like everything about their own culture, just as you probably don't admire every single aspect of American culture. Part of the thrill of learning a new language is experiencing life from a different perspective. You don't have to sell your soul to the new culture, but a willingness to become bicultural will speed up your efforts to become bilingual.

... viewing life from another perspective..

Being methodical (or developing a method to your madness.) Lots of things are going on when you start a new language. All the new sounds, words, and grammar rules, come at you simultaneously and can be overwhelming. There are text books, reference grammars, dictionaries, phrase books, work books and tapes containing things you ought to know. In the classroom there are memorization activities, drills, role-plays, free expression and a lot of people listening and watching what you do. Obviously you can't cope with everything simultaneously, and although this language course attempts to present the language in an orderly fashion and although part of your teacher's job is to minimize the confusion, you have to get yourself together too. Although much of your in-class time will be organized by the teacher and the material, you are the person who has the responsibility for organizing your out of class time.



...self-confrontation...

Understanding and accepting your limitations. So far we have pointed out several things to consider as you and your new language confront each other. Learning a new language also involves a certain amount of self-confrontation. You are going to experience successes and failures, excitement and fatigue and countless other emotions. You may have to question your self-image as you compare your progress with your peers and you may seem to come off unfavorably so let us say again that you can only capitalize on your strengths, understand and try to improve your weaknesses and be willing to accept results that may not measure up to your aspirations.

Cooperating and supporting. Much of your schooling up to this point may have been in an atmosphere that was competitive. But in your struggle to learn a new language along with your fellow students, all those learning skills that helped you pass exams or write acceptable term papers won't be especially helpful in your new learning situation. You are all in the same boat together, and although some people may row faster or harder than you can, you'll go farther and longer as a team. Learning to help and be helped will create an atmosphere in the classroom that will make learning an enjoyable and unforgettable communal experience. And remember too that using a language is a social activity. It takes one to speak and another to listen, whether you're learning the language or using it in fluent conversation.

...all in the same boat...

Now that we have asked you to think carefully about language learning and yourself as a language learner, here's another suggestion that will be well worth the time you put into it. Periodically, issue yourself a "report card" using the topics we have discussed (we have provided a form on the next page). Beside each topic write a few remarks about how you think you're doing. It would also be useful to show your report to a friend or a teacher for their reactions. Do reports at least at the end of the first, third and fifth week of training.

Language Learning Self-Evaluation

Name ______________ Date ________________ Week# ______________

Memorizing:

Being receptive:

Taking risks:

Being relaxed:

Using the language:

Being a good listener:

Analyzing the language:

Mimicking:

Empathizing:

Being methodical:

Understanding and accepting limitations:

Cooperating and supporting:

The Purpose and Design of the Peace Corps Language Handbooks Series

When you use a language you are using a linguistic medium to convey a message. When you learn a new language you are learning to convey new messages on a different channel. Language learning, then, requires you to learn in two dimensions: the medium and the message. At times, your attention may be focused on the medium -- for example, when you try to put the verb in its past tense form, and at times you may be groping for the words that will convey your message. Another way of looking at it is to say that in learning and using a language you are constantly asking yourself "What do I say?" and "How do I say it?"

This material purposefully separates these two dimensions of language learning to allow you to concentrate your attention either on the message or the medium.

The Communication and Culture Handbook focuses on what to say. It presents a number of situations in which you will need certain phrases and words in order to do something. It fulfills a function not unlike that of a traveller's phrase book. Obviously, you will also have to deal with linguistic matters while you are trying to accomplish something. For example, you may have learned the appropriate expression for asking a person for the time, but you may find it expedient to learn other related linguistic features such as how to use the negative to say "I don't have the time" or how to use other pronouns so you can ask if "he or she has the time." But the over-riding purpose of Communication and Culture is to establish classroom acitivities that require you to exchange messages (communicate) in a way that is appropriate to the context (culture).

The purpose of The Grammar Handbook is to help you focus your attention on matters such as how to form the past tense or make nouns and adjectives agree or put a string of words together in the proper order. The Grammar Handbook is a kind of grammar book that through explanation, example and practice activities will help you assimilate the linguistic system that holds together the words and phrases of your new language.

Used together, The Communication and Culture Handbook and The Grammar Handbook are two complementary approaches to a basic mastery of the language. You may find that you are more comfortable and successful with one set than with the other, but once again, let us remind you that everyone learns differently. This language course, by taking these two approaches allows you to capitalize on your strengths. It should be pointed out, however, that it would not be wise to neglect either book. If you studied only with Communication and Culture you might eventually become quite fluent (and colloquial) but ungrammatical -- like the Latin American baseball player who learned his English in the Cleveland Indians' dugout. If you learned only from The Grammar Handbook you might become very knowledgeable about the grammar of the language and even able to read literature but unable to ask a policeman for directions to the nearest bus stop.

The two books together will allow you to get a good basis in the language, but there will continue to be special cultural and work situations where your general knowledge is insufficient. You will not be able to meet all the requirements of living and working in your new culture in the short space of two years. Even now, there are situations in English where you are probably inadequate. For example, could you comprehend a lecture on nuclear physics? or two surfers in California discussing the surfing conditions? a Wall Street report? a tobacco auction? The Special Skills Handbook introduces you to some of the special situations where, in the role of a Peace Corps Volunteer, you might be expected to function. The Special Skills Handbook is a kind of almanac of miscellaneous information about the culture and the special work and living requirements of Peace Corps Volunteers. We have tried to anticipate your needs, but our attempt will never be sufficiently comprehensive. You will probably find that you will need to construct some of your own word lists. You may become interested in investigating the jargon of a special field, such as fishing or you may find it necessary to learn the dialect variations of your village or province. We invite you to share your findings with us in the event that it becomes necessary to revise or expand these handbooks. For that matter, any kind of feedback would be most welcome. Send it to:

Peace Corps Language Handbook Project
Foreign Language Office
The Experiment in International Living
Brattleboro, Vermont 05301

INTRODUCTION

As you go through the lessons in this book, you will encounter a lot of "religious speech," that is, you will find numerous references to God and to God's plans for human beings. You will no doubt arrive at the conclusion that the Soninke are very devout Muslims.

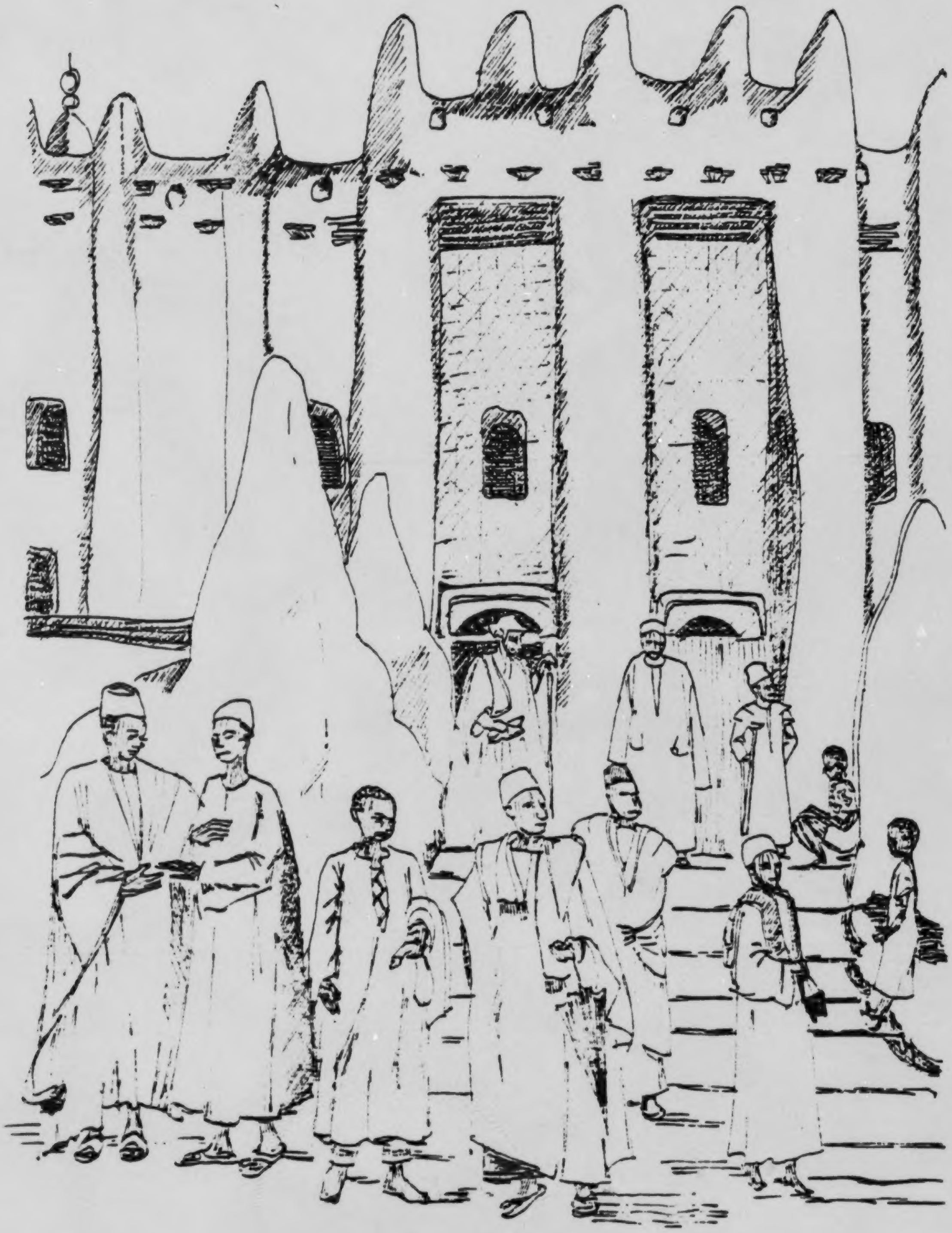
Some are, some aren't. As a rule, Soninke people take their religion seriously, especially in the western parts of their territories; but you will also find the occasional person who is willing to "negotiate" the rules of Islam, and you will find some Soninke kafiri. We do not really want to discuss individual differences in Soninke adherence to Islamic codes; we just want to point out that people use religious speech whether or not they are strict believers. Adding Praise God! to the end of a sentence expressing something good is as natural to Soninke speakers as adding Thank Heavens or Thank God would be to many of us. The Soninke use more pious talk, word for word, than we do, but this in and of itself does not indicate a greater commitment to their religion than we have to ours. The logical extension of this last sentence is that you can use Soninke pious talk without it requiring you to behave as a Muslim.

You should be prepared to learn a number of new behaviors and learn to suppress a lot of old ones if you want to get along. This does not mean that you should "go native" or try to reject your own cultural values in favor of other people's. In the first place, you couldn't, even if you wanted to. In the second place, it isn't necessary. The Soninke know you are a stranger to their society, and they will allow you a certain amount of privilege because of this. They don't expect you to know how to do everything in the Soninke way--at least, they don't expect this at first. The longer you stay with them, however, the more they have a right to expect, and the more they will demand of you. So be on your toes, pay attention, be observant. Try to be a good guest.

As you go through the lessons you will find that they feature a class of people called nobles. The nobles are the people you are most likely to be associating with in your job as a PCV, so we deliberately wrote the lessons this way. As you gain familiarity with other classes of Soninke society, you will find that at least 30 more lessons would have been necessary to cover them and their interests. You may find out more about these other groups by reading from the bibliography at the back of this work, or you can try to figure out for yourself how these various parts of society fit and function together.

The experience of living for extended periods in other cultures should be considered a privilege and an opportunity to explore differences and similarities among people. Make the most of it while you're "in the field," because the experience will change your life.

Good luck in your new situation.

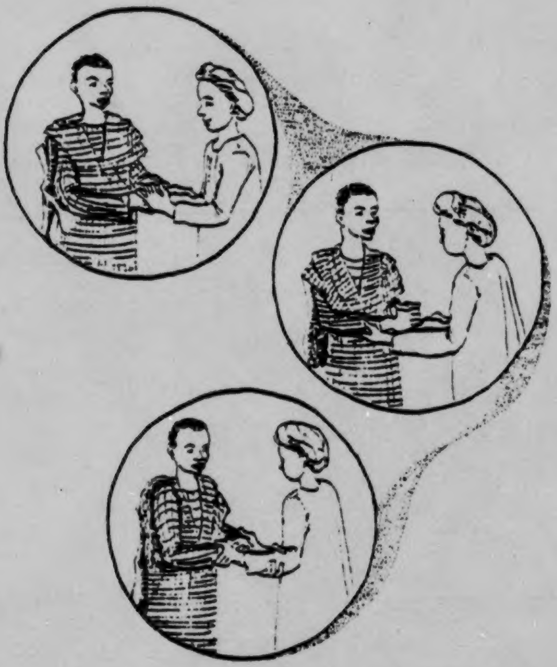


SONINKE

COMMUNICATION AND CULTURE HANDBOOK

KUUNYINDE

GREETINGS



First Lesson * Xara N Fana

OBJECTIVES

Basic Material:

To initiate and respond to Soninke greetings in culturally appropriate and polite fashions, including making the appropriate non-verbal gestures.

Supplementary Material:

To welcome someone into your home after you have not seen this person for a while.

BASIC MATERIAL (Dialogue):*

A. Was the night spent in peace? (same question to a single person)

B. The night was spent in peace.

A. How did the household pass the night?

B. In peace only.

A. Is there news of the women and the children?

B. Nothing troubles them.

A. Soumare.

B. Male response. (Female response), Kante.

A. Male response. (Female response).

ADDITIONAL PHRASES:

Welcome.	I hope the night was spent in peace.
Good morning.	I hope the day was spent in peace.
Good noon	Is there news of the household?
Good afternoon	Is there news of Mamadou?
Good evening	Nothing troubles him.

CULTURAL NOTE

A greeting typically includes the mention of one's surname at some point. In the dialogue above someone whose last name is Kante initiates a greeting with someone whose last name is Soumare. Males respond to their surnames with 'mba' and females with 'awuri.' These expressions are also used to respond to phrases like 'Xa beeta jamu,' 'Xa lella jamu,' 'Xa sunka jamu,' 'Xa kira jamu' and 'Nawaari.'

---

*See Teacher's Handbook, page 17.

HAAJU N YOKKU (Dialogue):

A. Xa wuyi jamu? (An wuyi jamu?)

B. Wuyi jamu sire.

A. Kadunko n wuyi kan moxo?

B. Ma jamu (baane).

A. Yaxaru n do leminu n xubaare?

B. Toora nt'i ya.

A. Sumare

B. Mba (Awuri), Kante

A. Mba. (Awuri).

DIGAAMU TANA:

Nawaari

(Xa) beeta (jamu).

(Xa) kira (jamu).

(Xa) lella (jamu).

(Xa) sunka (jamu).

Xori toora ma wuyi.

Xori toora ma kira.

Kadunko'n xubaare?

Mamadou xubaare?

Toora nt'a yi.

ACTIVITIES:

1. Memorize the dialogue (See Teacher's Handbook, p. 17).
2. Pairs of students should act out the dialogue with each other and then present it to the rest of the class.
3. Use the additional words to vary the dialogue. Practice the variations.
4. Add additional questions to the dialogue:

Saalun xubaare?	How is Saloum?
Maryam xubaare?	How is Maryam?
Fatumata xubaare?	How is Fatoumata?

5. Each student should select one of the clock faces shown on page and give the greeting appropriate for the time of day indicated. Select another student to practice the greetings appropriate to that period.

GRAMMAR NOTES

Many of the words used in greetings are borrowed from Arabic. You will hear whole phrases in Soninke which also appear in Bambara, Moor, Sonrai, Fula, and Khossonke.

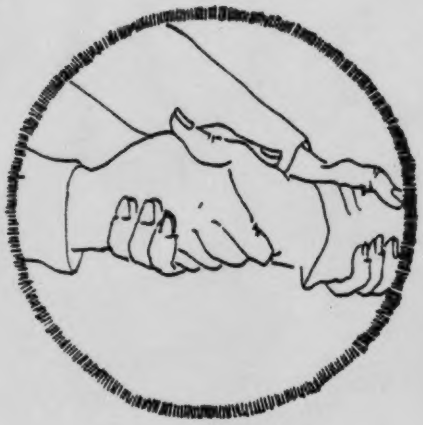
Use of the second person singular and plural pronouns an and xa is discussed in the Grammar Handbook, Lesson 5.1.

In these Lessons you will notice that words are frequently included in parentheses. This means they are gramatically optional elements. You can say a phrase like 'ma jamu (banne)' as either

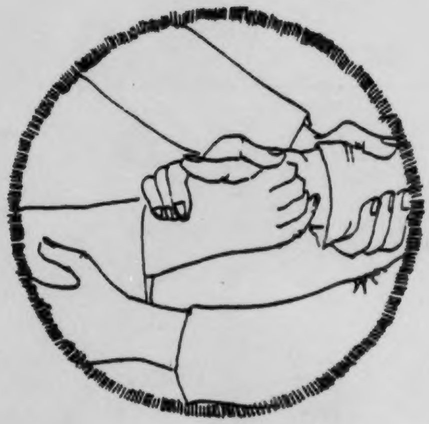
ma jamu or ma jamu baane

Be careful, however. Sometimes leaving out the optional elements changes the meaning or the function of the sentence. For example, the phrase (xa) beeta (jamu) can be said as 'xa beeta jamu' (a response to more than one person); 'beeta' (a greeting) 'xa beeta' (a greeting to more than one person) 'beeta jamu' (a response to one person). Make a list of these differences to keep them straight.

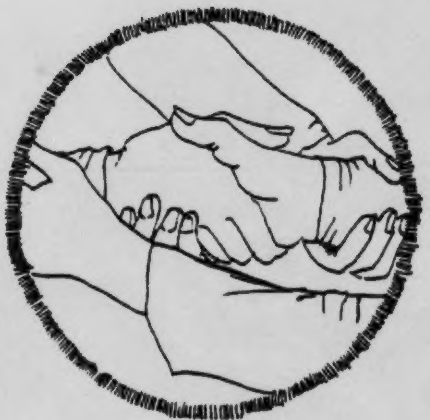
KITTI KINNE



1



2



3

CULTURAL NOTES

When Soninkes greet children they may put their hands lightly on the children's heads one at a time in an affectionate caressing gesture.

When one Soninke gives another a benediction--and this is a very frequent occurrence--the receiver of the blessing may touch the fingertips or palm of his or her right hand lightly to the forehead, uttering 'amiina' in the course of doing so.

SUPPLEMENTARY MATERIAL (Dialogue):

A. ______________________________.

B. ______________________________.

A. Make yourself at home.

B. Thank you. (Health)

A. It's been a while.

B. It's only time.

A. ____________________ year (rainy season) ________________?

B. ______________________________.

A. ______________________________ the people of Bamako?

B. ______________________________.

A. ______________________ you've come in good form.

B. Praise God!

CULTURAL NOTE

When you enter someone's home, one of the women of the household will bring you a cup of water. If you aren't used to the water in the region, you might not want to drink it; however, it is an act of politeness to take a sip or two. At least raise the cup to your lips.

By the same token, when someone enters your home, you should offer water as one of your very first acts.

FO TIMANDANU (Dialogue):

A. Nawaari.

B. Awuri.

A. Bisimila.

B. Saha.

A. An do faameye.

B. Ma faamata.

A. Xor'an xaaxi jamu.

B. Ma jamu baane.

A. Bamakonko n xubaare?

B. Toora nt'i ya.

A. Xor' an sire ri.

B. Alahamudulilla.

ACTIVITIES:

1. Memorize the dialogue.
2. Combine the basic and supplementary dialogue, adding your own variations
3. Ask the teacher for additional phrases that can occur as part of a greeting cycle.
4. Read the Special Skills Handbook section on greetings and memorize one holiday benediction.
5. Practice the Soninke handshake.

NOTES ON TIMES OF THE DAY

The day is divided into five periods and greetings are keyed to them.

A. Suxuba. (early morning: dawn to about 9:00 AM). If you spent the night in someone's home so that you would be there during this period, you would greet people with:

GREETINGS	RESPONSES
An wuyi jamu? (to one person)	Ma jamu sire.
Xa wuyi jamu? (to more than one)	Wuyi jamu sire.

then say:

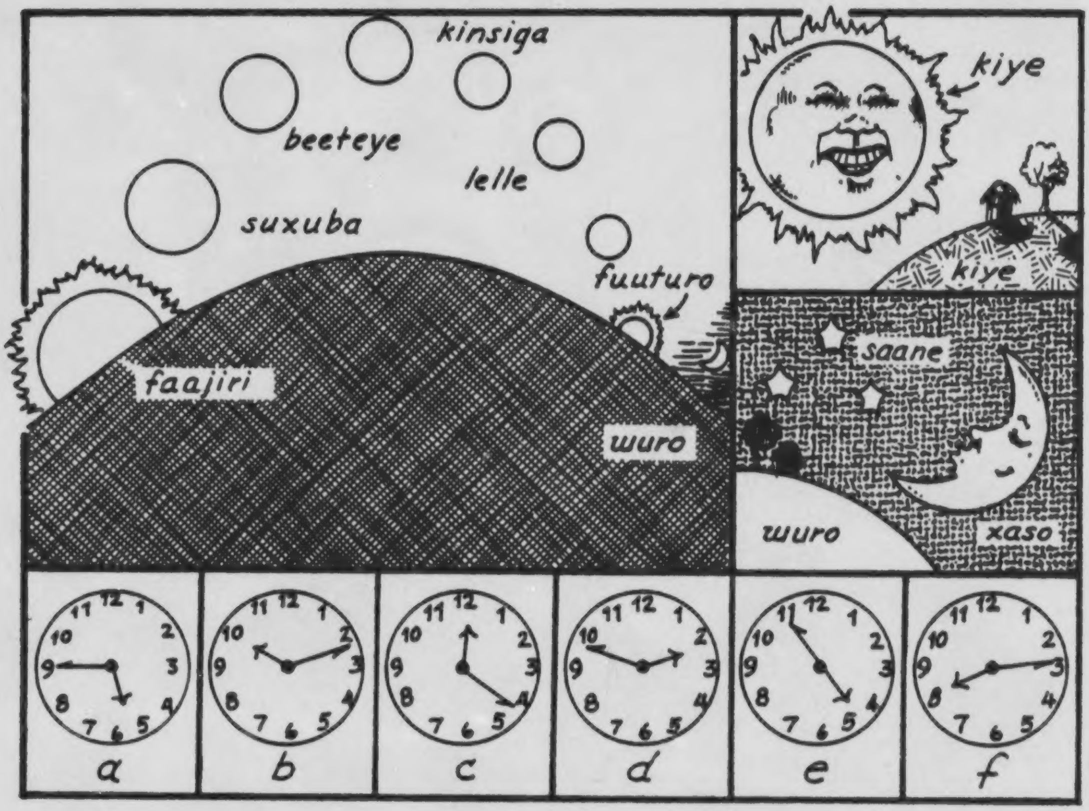
Xori toora ma wuyi.	Ma jamu (banne)

If you have entered the compound or family from the outside during this period, add 'Kadunko n wuyi kan moxo?' (It is not an appropriate question if you have passed the night there, since passing the night in a Soninke household makes you part of the group called 'Kadunko'.)

B. Beeteye (9:00 AM to 11:00 AM). If you enter a house or meet someone in this period, start your greeting:

Beeta? (one person) Xa beeta? (more than one)	Beeta jamu.

then inquire about the members of the household.


kinsiga
beeteye
lelle
suxuba
fuuturo
faajiri
wuro
kiye
kiye
saane
wuro
xaso
a
b
c
d
e
f

C. Kinsiga (11:00 AM to 2:00 PM). Start greetings with:

Kira. (one person)	Kira jamu.
Xa kira jamu. (more than one)	

D. Lelle (2:00 PM to dusk). Start greeting with:

Lella.	Lella jamu.
Xa lella.	

E. Wuro (dusk to dawn). Start greeting with:

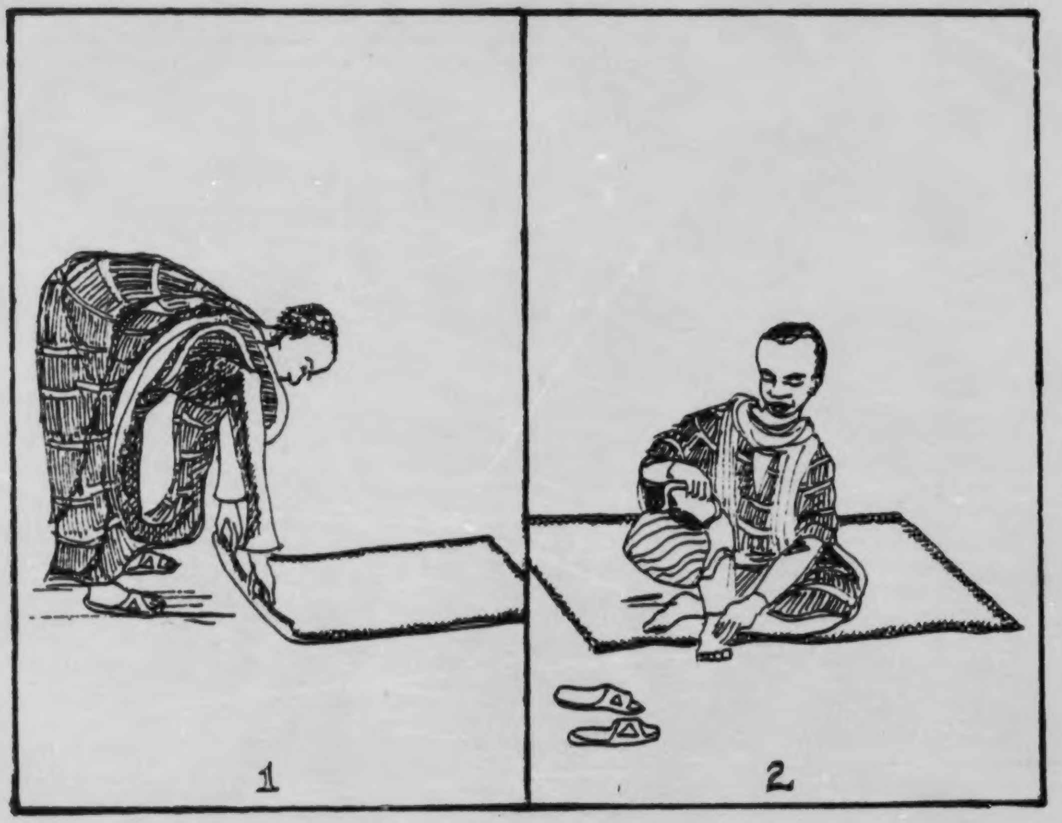
Sunka	Sunka jamu.
Xa sunka.	
Xori toora ma kira.	

In the morning and the evening, it is appropriate to insert the phrase 'Xori toora ma wuyi/kira,' 'I hope the day/night was passed in peace' before you inquire about members of the household.

EVALUATION ACTIVITIES:

1. Locate speakers of Soninke and greet them in their language, paying special attention to the time of the day. Try to remember any phrases they use that have not yet been introduced. Note them down in your book.

2. Review the objectives of this lesson and ask yourself if you think you have mastered them. Continue working with your teacher and others until you feel confident about greetings.

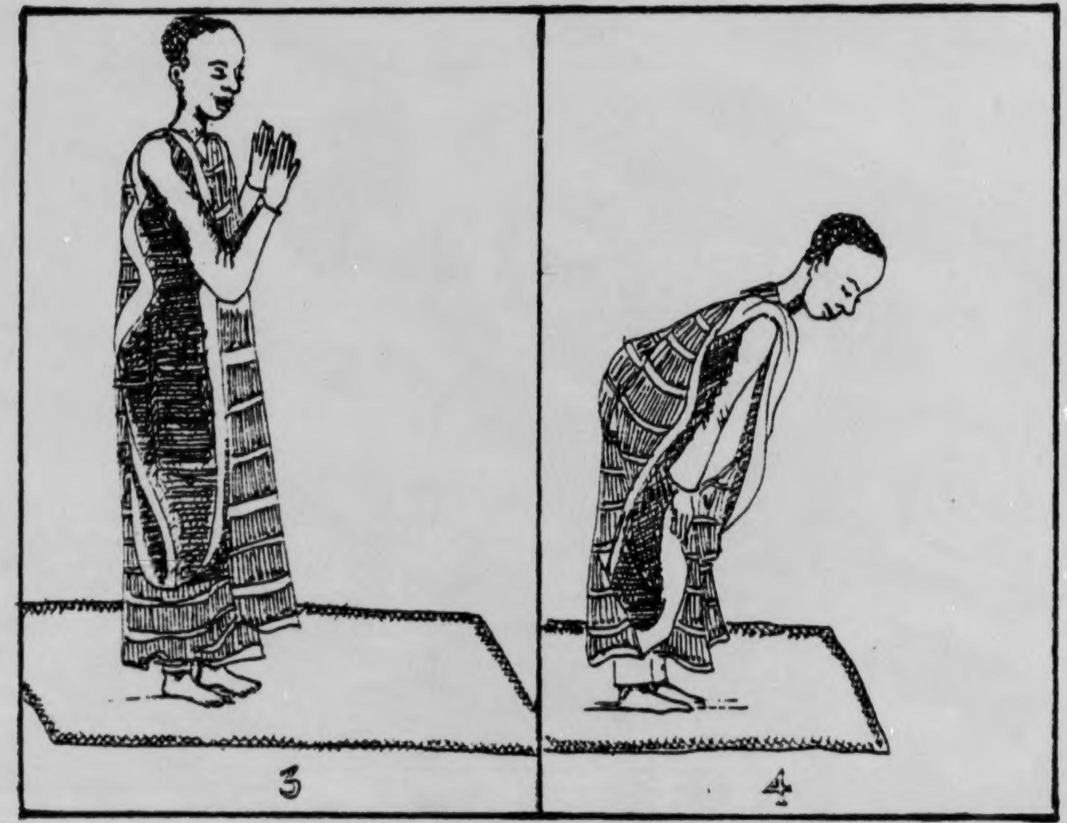


SALLI WAXATINI
Prayer Times

When Westerners make appointments with each other, they generally specify a time to meet by making reference to a clock. People who do not have a tradition of using clocks and watches make appointments by referring to their own divisions of the day and night.

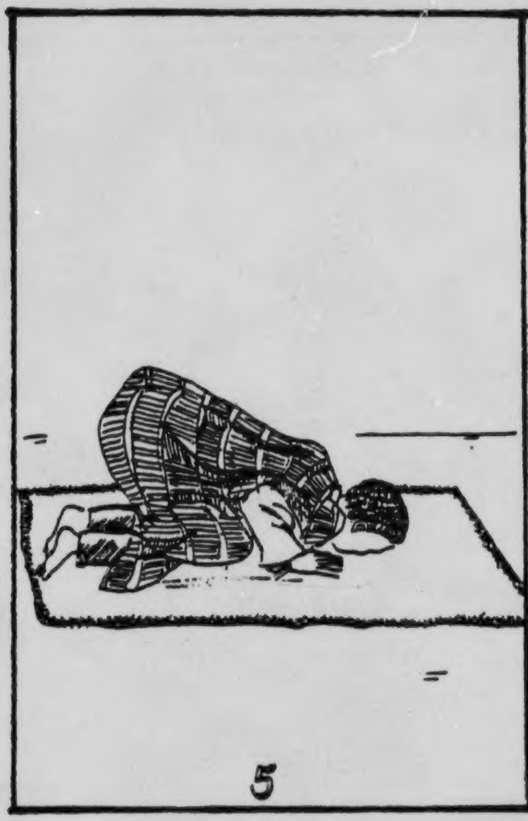
You saw in Lesson One that the Soninke divide the day into five time periods: suxuba, beeteye, kinsiga, lelle and wuro. In addition to these parts of the day, there are also five prayer times which can be used as points of temporal reference.

In Islamic societies, the first prayer time falls in the early afternoon, around two o'clock. The second prayer is at around four, the third is at sunset, the fourth anytime after that before one retires for the night. The last prayer time is in the early morning. (Another morning prayer can be inserted into the period of the day one calls beeteye, although it is optional and therefore not universally observed.)

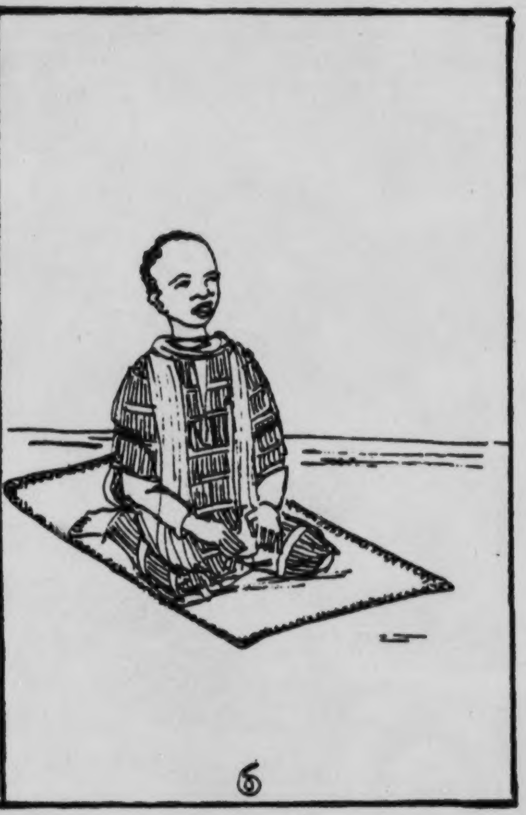


The information that the afternoon prayer is the first of the day and the morning prayer is the last ought to warn you that for traditional Soninkes the day begins in the afternoon and ends in the afternoon. If someone invites you to dinner on Thursday night, you should try to establish whether this person is reckoning the days by the Soninke system or the French system. If he or she is counting the days by the Soninke system you should show up on the day we call Wednesday, since for them Thursday has already begun. If they are counting days in the French system, you shouldn't have any problem.

If you want to make an appointment with a villager or a townsperson who is used to watches, use French. There are three or four Soninke-language ways to tell time, but there is also much disagreement about which is the 'correct one.' Furthermore, not everybody knows all these systems, which means that if you learn one, you risk confusing people who know the others.



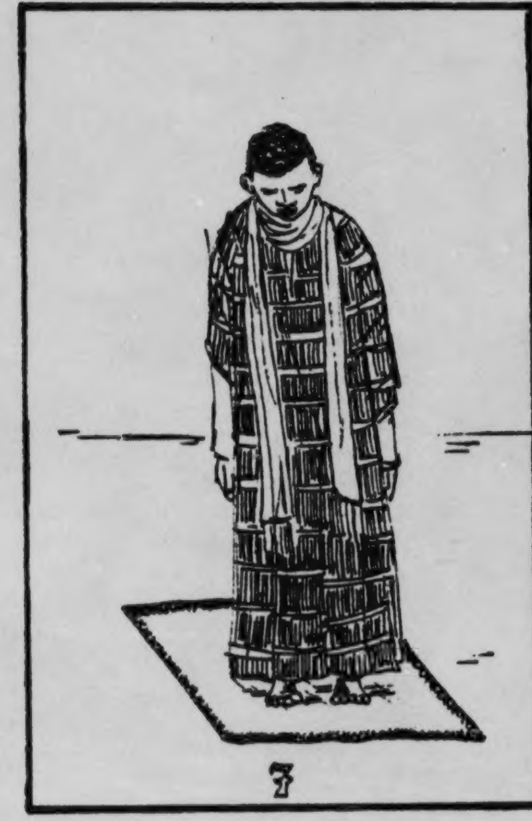
5



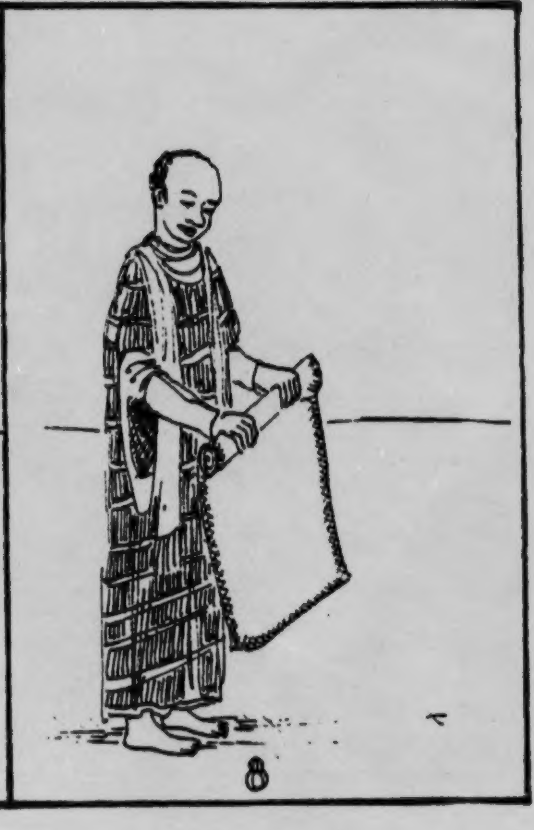
6

The one sure way to make people understand you is to refer to a period of the day (suxuba, lella, and so forth) or a prayer time. The prayer times are named and the names are universally recognized.

FIRST PRAYER:	salli fana
SECOND PRAYER:	laxasara
THIRD PRAYER:	fuuturo
FOURTH PRAYER:	soxufo
FIFTH PRAYER:	faajiri
SIXTH PRAYER (Optional)	wuloha



7



8

Since the prayer times, like the divisions of the day, are flexible within limits, you cannot expect people to appear at any specific time. You should get used to operating with 'margins of error' of around two hours.

Here is a sentence for practicing saying the times of the day:

O na me nyi saxa n ŋa ______________________ biire.

Meet me at the market at ______________________ time.

k'nsiga
sallifana
laxasara

beeteye
suxuba fana
fuuturo

soxufo
wuloha
faajiri

ME KOYIYE

INTRODUCING EACH OTHER

MAURITANIA
NOUAKCHOTT
Senegal
SENEGAL
DAKAR
GAMBIA
KAYES
NIORO
BAMAKO
TOMBOUCTOU
MALI
GAO
NIGER
OUAGADOUGOU
CONAKRY
SONINKAN-DEBU

Second Lesson * Xara N Fillande

OBJECTIVES

Basic Material:

To be able to introduce yourself and tell where you're from.

Supplementary Material:

To be able to introduce someone else.

BASIC MATERIAL (Cummings Device):*

A. Your first name?

B. My first name is ____________________.

A. Your last name?

B. My last name is ____________________. And your first name?

A. ____________________.____________________.

B. Where are you from?

A. I come from____________________ .

B. How are the people of America?

A. Nothing troubles them, (use the jammu here) .

B. Mba/awuri, (use the jammu here) .

NOTES

1. Toxo and Jammu. Your toxo is your first name, the one we use in addressing each other in casual conversation. Your jammu is your family name, specifically the name of your father's family. Soninkes tend to use the jammu in conversational address. Should a Soninke say your family name and pause expectantly, respond with 'Mba' or 'Awuri,' and return the honor.

   Soninke women do not take the name of their husband's family when they marry into it; rather they keep their father's jammu. Thus if you ask a Soninke man what his wife or his mother's name is, you should ask for both her toxo and her jammu. (You would not, however, ask a man his father's jammu, since it is the same as his.) If you meet a traditional married Soninke woman, she may only give you her husband's jammu, since by custom married women do not pronounce their husband's first names.

2. It is always polite, when someone tells you where he or she is from, to ask how the people of that area are. You do this by adding the form -nko to the name of the country, village or region they have mentioned.

Example:	N giri guidimaxa.	I'm from the Guidmakha.
	Guidimaxanko xubaare?	How are the people of the Guidimakha?
	Toora nt'i ya.	They're fine.

---

*See Teacher's Handbook, p. 21.

HAAJU N YOKKU (Système de Cummings):

A. An toxo?

B. N toxo n ni ____________________ .

A. An jammu?

B. N jammu n ni _______________. An xa toxo?

A. N toxo n ni _______________. N jammu n ni ____________.

B. An giri minne?

A. N giri _______________.

B. Amerikinko xubaare?

A. ________________________. ____(JAMMU)____.

B. Mba/awuri, ____(JAMMU)____.

DIGAAMU TANA:

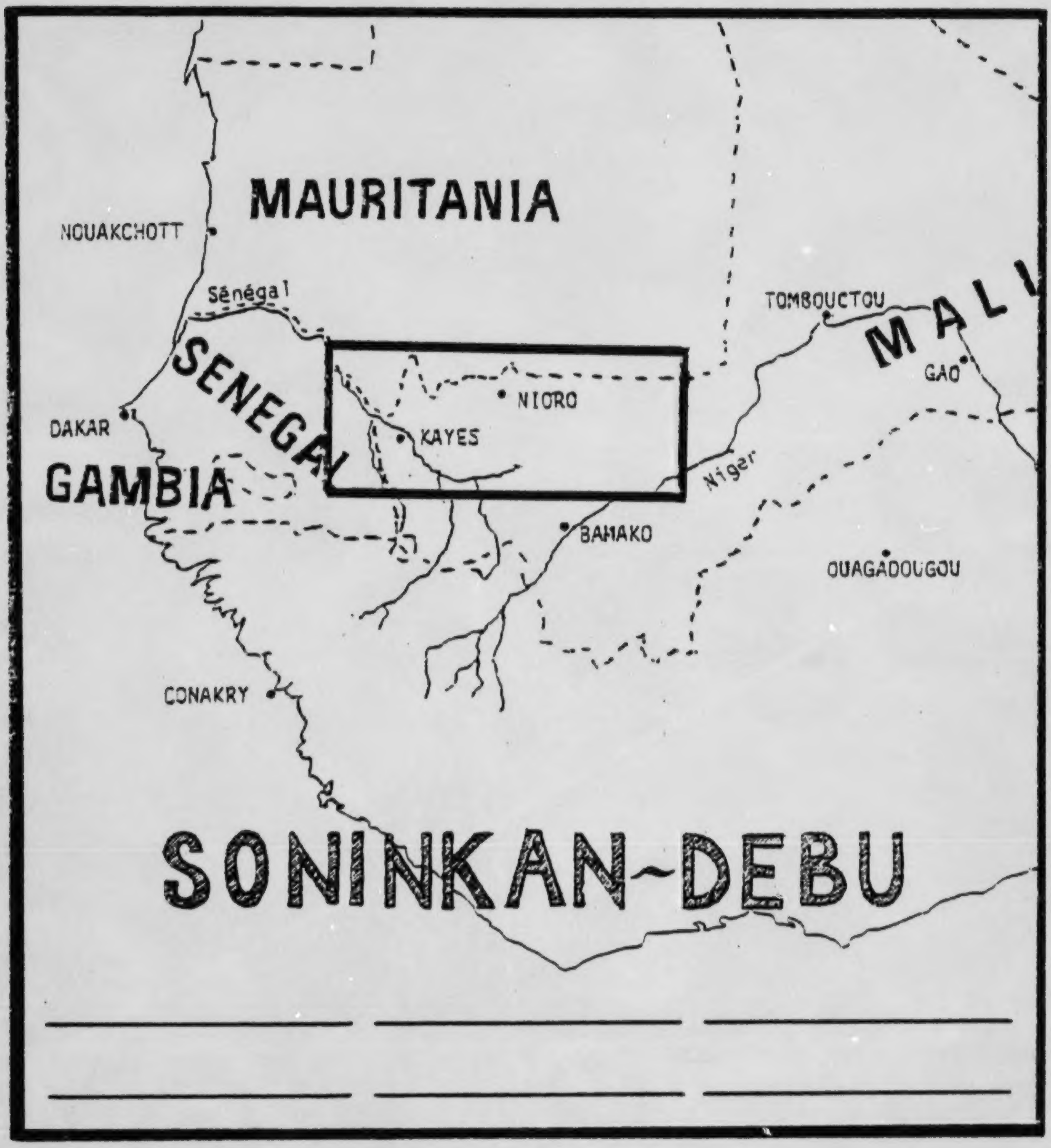
Jammu di ma?	A toxo?
Yaxare w'an maxa ba?	A jammu?
Kiine w'an maxa ba?	Yo, yaxare/kiine wa n maxa.
An xa?	Ayi, yaxare/kiine nta n maxa.
Remmu w'an maxa ba?	______________________________
___________________________	______________________________
___________________________	______________________________
___________________________	______________________________

ACTIVITIES:

1. Practice the dialogue, filling in the blanks as appropriate for your own situation. With another student, present the dialogue to the class.
2. Combine this dialogue with the one from the first lesson so that you have a situation in which one person greets another and then asks about that person's identity.
3. Examine the map of Mali, Mauritania, and Senegal included with this lesson. Have your Soninke teacher point out the traditional Soninke areas, giving you the traditional name of each.
4. Find out the names of five Soninke towns or villages, locate them on the map, and ask how the people of that place are doing.

GRAMMAR NOTES AND REFERENCES

1. N toxo, an toxo, a taxo are possessive phrases meaning 'my name,' 'your name,' 'his/her/its name.' There is no distinction between masculine and feminine in Soninke pronouns.
2. When the first person pronoun n is inside a phrase instead of at its beginning, it is pronounced 'in.' Any preceding vowels contract with 'in,' so that phrases like 'yaxare wa n maxa' are pronounced yaxare w'in maxa.


MAURITANIA
NOUAKCHOTT
Sénégal
TOMBOUCTOU
MALI
GAO
SENEGAL
DAKAR
NIORO
KAYES
GAMBIA
Niger
BAMAKO
OUAGADOUGOU
CONAKRY
SONINKAN-DEBU

SUPPLEMENTARY MATERIAL (Cummings Device):

A. This is my ______I______, ____(first name)____.

B. What's your last name?

C. My last name is ____________.

B. Where are you from?

C. I'm from (give a traditional area in Mali/Mauritania).

B. How are the people of ____________?

C. ____________. They all greet you.

B. Male response/female response.

I

brother/sister
intimate companion
friend
guest (stranger)
host
teacher
student
fellow worker

38

FO TIMANDANU (Système de Cummings):

A. Ke ni n ________I________ n ya, ______________.

B. ___________________________?

C. N jammu ni ________________.

B. An giri minne?

C. N giri (traditional area).

B. __________________ xubaare?

C. Toora nt'i ya. I su w'an kuunyini.

B. Awuri/Mba.

I

gida

menjaŋŋe

xana

mukke

jatigi

xaramoxo

xaralemma

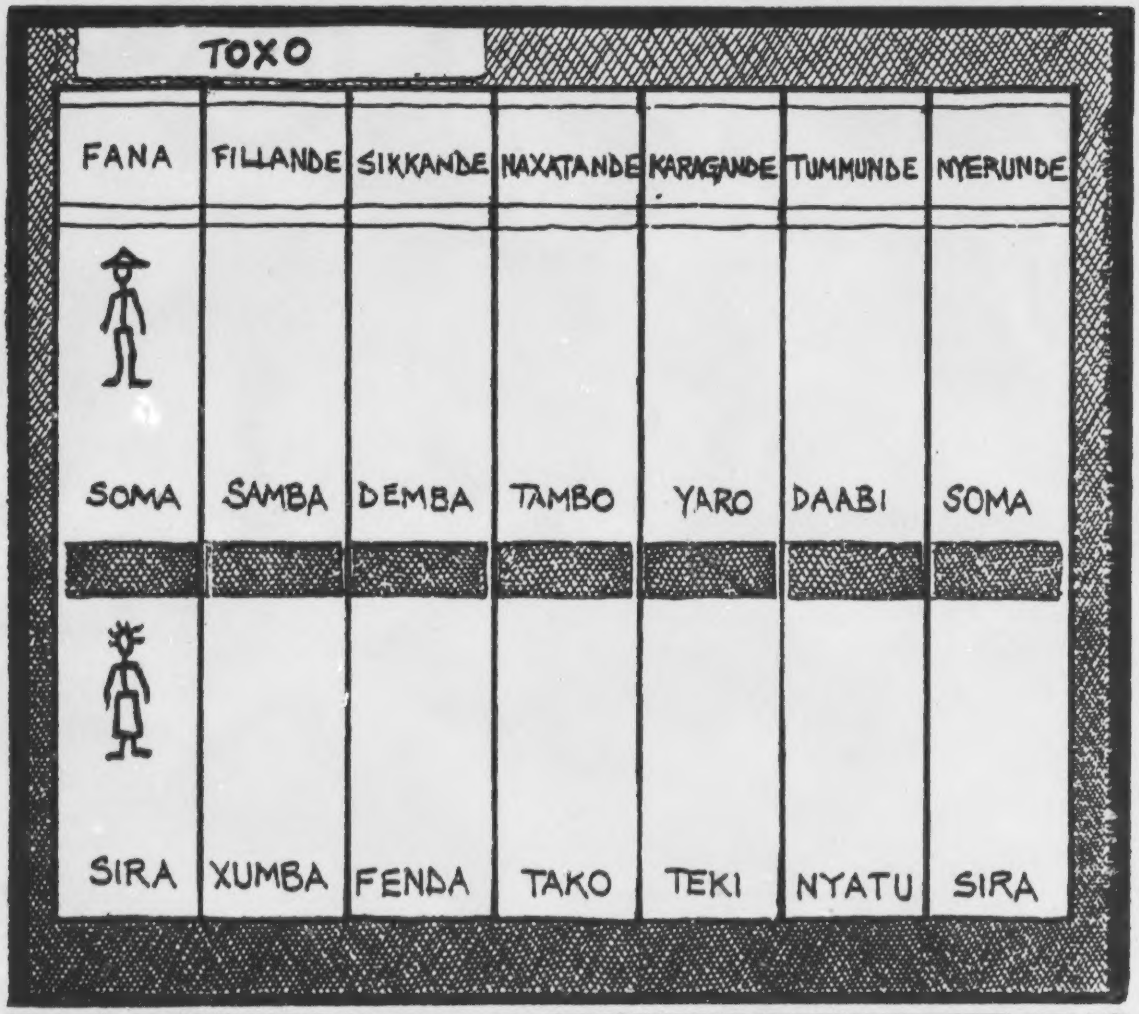
golli-nya-lemma

ACTIVITIES:

1. Each student should take a turn introducing every other student to the teacher. Then he or she should introduce the instructor to every other student.
2. Read the special lesson on Soninke names and make up an imaginary dialogue in which you introduce a Soninke friend to your teacher. Have another student act out your dialogue with you.
3. Use the terms for husband, wife and child in the beginning of the lesson and introduce your (imaginary) spouse to your Soninke teacher.

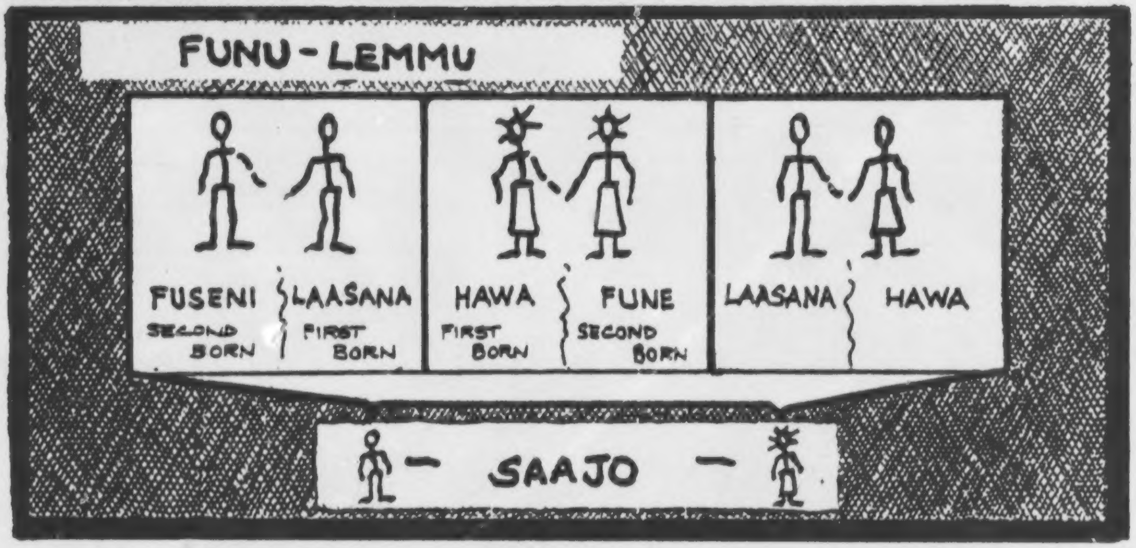
EVALUATION ACTIVITIES:

1. Ask your Soninke teacher if she or he has a husband, wife, or child. Find out what these peoples' names are.
2. Review the objectives of this lesson and state whether you think you have met them.



TOXO

FANA	FILLANDE	SIKKANDE	NAXATANDE	KARAGANDE	TUMMUNDE	NYERUNDE
SOMA	SAMBA	DEMBA	TAMBO	YARO	DAABI	SOMA
SIRA	XUMBA	FENDA	TAKO	TEKI	NYATU	SIRA



FUNU-LEMMU
FUSENI
SECOND BORN
LAASANA
FIRST BORN
HAWA
FIRST BORN
FUNE
SECOND BORN
LAASANA
HAWA
SAAJO

SPECIAL LESSON II

TOXO
Pre-Names

Soninke first names fall into two categories: Islamic names, Arabic in origin, which were introduced into Soninke culture with the advent of Islam; and indigenous Soninke names. Even though the majority of Soninke have names from the first category, it is still possible to find people with traditional first names.

Some of these traditional names are established by birth order. A first son, for example, may be called Soma, the second son, Samba, the third son, Demba. For a first daughter the traditional name is Sira, then Xumba, then Fenda. (See chart on the facing page.)

Male twins are called Useni and Laasana. Female twins are called Hawa and Fune. Laasana is the name given to the first born male twin, and Hawa the name given to the first of a set of female twins. Mixed-sex twins are called Laasana and Hawa. A child born after a set of twins is called Saajo, whether this child is male or female.

If a woman has had a series of still-births or has lost several infants, she may very well name her next child Sedefo, which means 'garbage' or 'thing to be thrown out.' (This is a wide-spread practice in West Africa, connected with the belief that if a child is given such a name, the fates or the ancestors will not be tempted to call it to them until it has lived a normal life-span.) Another name for a child born after several deaths is Bulayi, although this name is by no means restricted to such children.

Some other indigenous Soninke names are:

female names			male names		
Sise	Xanyi	Soxona	Sedenti	Suraqqe	Saale
Daado	Daali	Bija	Beydi	Xassa	Gajo
Malado	Gansiri	Munina	Bubu	Masire	Tumaani

MASALLA N FANO

FIRST CONVERSATIONS

Third Lesson * Xara N Sikkande

OBJECTIVES

Basic Material:

To control the speed and direction of basic conversations, and to provide questions leading to vocabulary building.

Supplementary Material:

To introduce the art of speaking in proverbs.

BASIC MATERIAL (Recitation):*

Namesake of my mother, I need you to help me. I want to learn to speak Soninke. How do you say ______________ in Soninke? What did you say? Say that again slowly. I didn't understand.

OTHER PHRASES:

What does that mean in French?

Do you understand French?

Say that in French.

Say it again.

What is (a) __________________?

What is this?

I understood this time.

Excuse me.

It's (an) ______________.

It's not (an) _____________.

CULTURAL NOTE

If you approach a mature Soninke woman for help, address her as 'Namesake of my mother.' If you approach a Soninke man, address him as 'Baaba,' 'Father.' These are polite ways to get the attention of someone you do not know.

If you actually were to ask someone in a natural setting to help you learn Soninke, you should greet them and introduce yourself first. Just starting in with 'Can you help me?' is unnecessarily brusque.

---

*See Teacher's Handbook, p. 23.

HAAJU N YOKKU (Récitation):

N ma toxora, n w'a mull'an na n deema. N w'a mulla na Soninkan-xanne n ko. Xa tini ________________ da manne Soninkan-xanne n ŋa? An ti manne? Max'a jowondi siri. N m'a faamu.

DIGAAMU TANA:

Ke n wure ni manne tubaabun-xanne n ŋa?

An wa tubaabun-xaane n mukku ba?

Ke ko tubaabun-xanne n ŋa.

A ko xadi.

Manne ni ________________?

Ke ni manne?

N d'a faamu keeta.

An haaqu toxo de!

____________ n ya ni.

___________ fe.

ACTIVITIES:

1. Memorize the recitation and present it to the class.

2. Use the additional phrases to make up a dialogue between two people. Construct a conversation in which you enlist the aid of a Soninke man or woman to give you the Soninke names for three objects present in the classroom.

3. Pair off with a classmate and ask each other questions about the objects in the illustration. Add other objects in the empty boxes.

4. If your training is taking place in a major West African city, go on a "treasure hunt" for Soninkes. (The most likely place to find them is in the central market or central business district.) If you are lucky enough to find one, ask him or her the names of three objects in the immediate surroundings. Report your findings to the class.

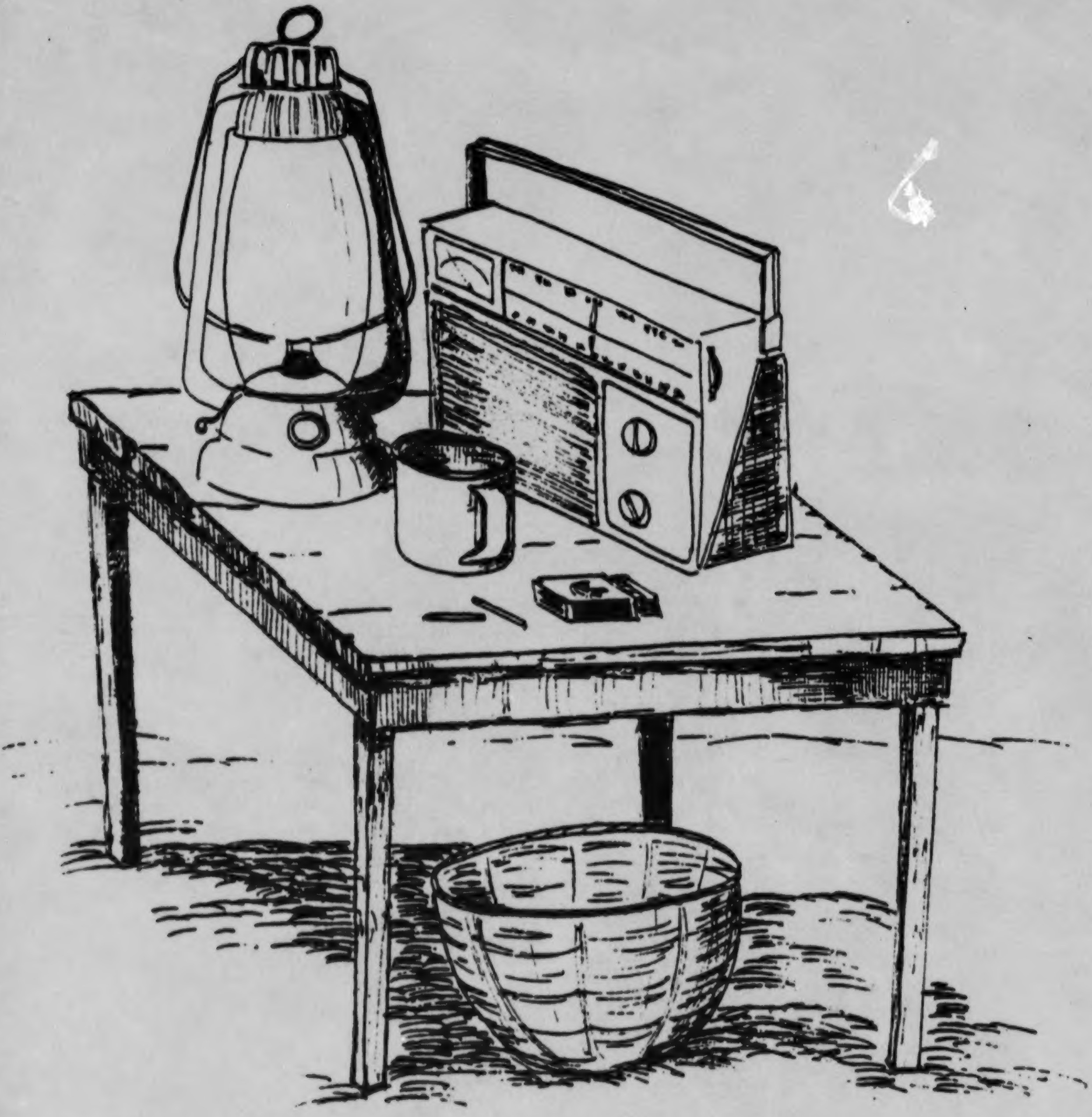
GRAMMAR NOTES AND REFERENCES

The material in this lesson is meant to be amplified with the materials in Grammar Lessons Four and Five. Read these Lessons carefully and use them as the basis for increasing your stock of questions about things and people.

In Lesson Four of the Grammar Handbook, you will see that you can form simple questions like 'Is this a(n) _________?' by adding the question word ba to the phrase 'This is a(n) _________.'

Caaku n ya ni.	This is a sack.
Caaku n ya ni ba?	Is this a sack?

46



SUPPLEMENTARY MATERIAL (Dialogue):

A. Good day.

B. Peace, Soninke-woman (Soninke-man). May your day be without trouble.

A. Praise God!

B. Hey! You really understand Soninke!

A. I understand a little. I want to learn it well.

B. All right, water enters the river little by little. May God help you (learn).

A. Amen. It is the truth: water enters the river little by little. With your help and God's I will make an effort.

B. God helps us all.

A. Amen.

NOTES

Almost from the minute you start to speak Soninke you can expect that someone will call you Soninke Woman or Soninke Man. This is because it is so rare for a European to learn any African language that you will really stand out. Accept it as a sign of their delight in you and learn to joke about it.

The best way to convince people that you are serious about their language is to learn some proverbs and drop them into conversations at appropriate times. Practice the proverbs until you can say them without faltering. (See the section on proverbs in the Special Skills Handbook.)

FO TIMANDANU (Dialogue):

A. Xa kira jamu.

B. Ma jamu baane, Soninka-yaxare (Soninka-yugo)! Xori toora ma kira!

A. Alahamudulilla!

B. E! An ke n wa Soninke ke mukku de!

A. N wa mukku fonne. N w'a mulla n'a xara siri.

B. Ayiwa, faŋŋe n ji n rono fonne fonne ya. Hari n'an deema.

A. Amiina. Ke n ni toŋu n ya: faŋŋe n ji n rono foone foone ya. Alla do xa bareke n wa duuru-xotono.

B. Hari n'o su deema.

A. Amiina.

ACTIVITIES:

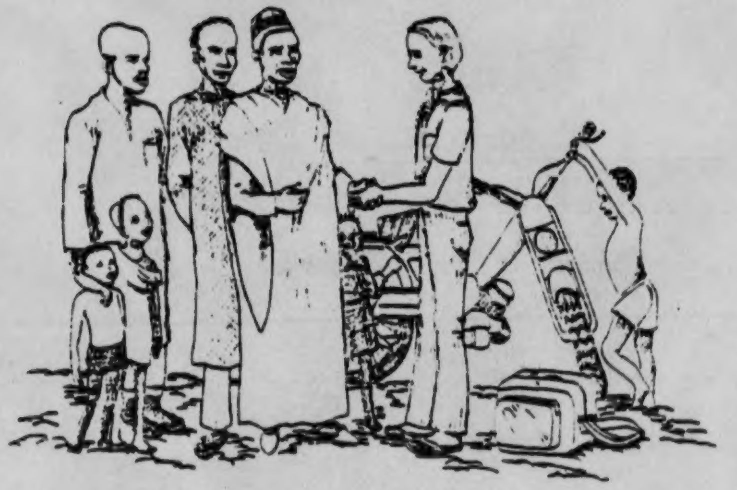
1. Working in pairs, practice the dialogue and present it to the class. Take both parts: the part of the volunteer and the part of the Soninke.
2. Memorize the proverb and practice it until you can say it absolutely flawlessly (including getting the tones correct). Tape-record your teacher saying the proverb so that you can practice it at home.
3. Add new words and phrases to the dialogue drawing on the material from the first two lessons.

EVALUATION ACTIVITIES:

1. Review the objectives listed at the beginning of this lesson. Ask yourself if you can now successfully get someone to repeat something he or she has said.
2. Can you successfully slow down a conversation? Ask the names of things? Explain that you don't understand?
3. Has anyone told you that you can speak Soninke?

SAREYE

LEAVE-TAKING



Fourth Lesson * Xara N Naxatande

OBJECTIVES

Basic Material:

To learn some culturally acceptable ways to end a conversation.

Supplementary Material:

To become aware of levels of formality and informality in leave-taking.

BASIC MATERIAL (Dialogue):

A. We wish to leave. (We want to return home.)

B. Already?

A. It's time.

B. All right, greet the people of your house.

A. They will hear it. Until we meet again. (May God show us each other again.)

B. Amen. May God not prevent us from seeing each other again.

A. Amen.

OTHER PHRASES:

May the happiness of the day increase.

May the happiness of the night increase.

May the day be peaceful.

May the afternoon be peaceful.

May the night be peaceful.

This (visit) has pleased us.

May hope rest between us.

We search the road satisfied.

____

____

____

HAAJU N YOKKU (Dialogue):

A. O ku w'a mulla nan yille.

B. Duudo?

A. A kinye.

B. Ayiwa, Xa na xa kadunko kuunyi.

A. I n'a muugu. Hari n'o koyi me.

B. Amiina. Alla nt'o yaaxo haraamu me yi.

A. Amiina.

DIGAAMU TANA:

Hari na kiye n xeeri n gabondi.

Hari na wuro n xeeri n gabondi.

Xa na kira jamu.

Xa na lella jamu.

Xa na wuyi jamu.

Ke liŋ'o da siri.

Hari na jikke n tox'o do me naxa.

O wa kille n muurunu keeta.

____

____

____

ACTIVITIES:

1. Working in pairs, memorize the dialogue and present it to the class. This dialogue is written as if it were taking place between more than two people. Rewrite it so that it is appropriate for only two people. Do this on analogy with the dialogue in the first lesson. Your teacher will correct you if you make an error.
2. Substitute new phrases into the dialogues for different times of the day.
3. Pretend that you have met a friend on the street. Greet him or her and inquire about his or her family. After greetings, extricate yourself from the conversation by announcing your departure, or by commencing with a benediction. Use appropriate non-verbal gestures.

CULTURAL NOTE

Benedictions, like greetings, are keyed to the times of the day. In the morning (Suxuba, Beeteye), the appropriate benedictions are:

> Hari na kiye n xeeri n gabondi.
>
> Xa na kira jamu.
>
> Xor'o n kira jamu.

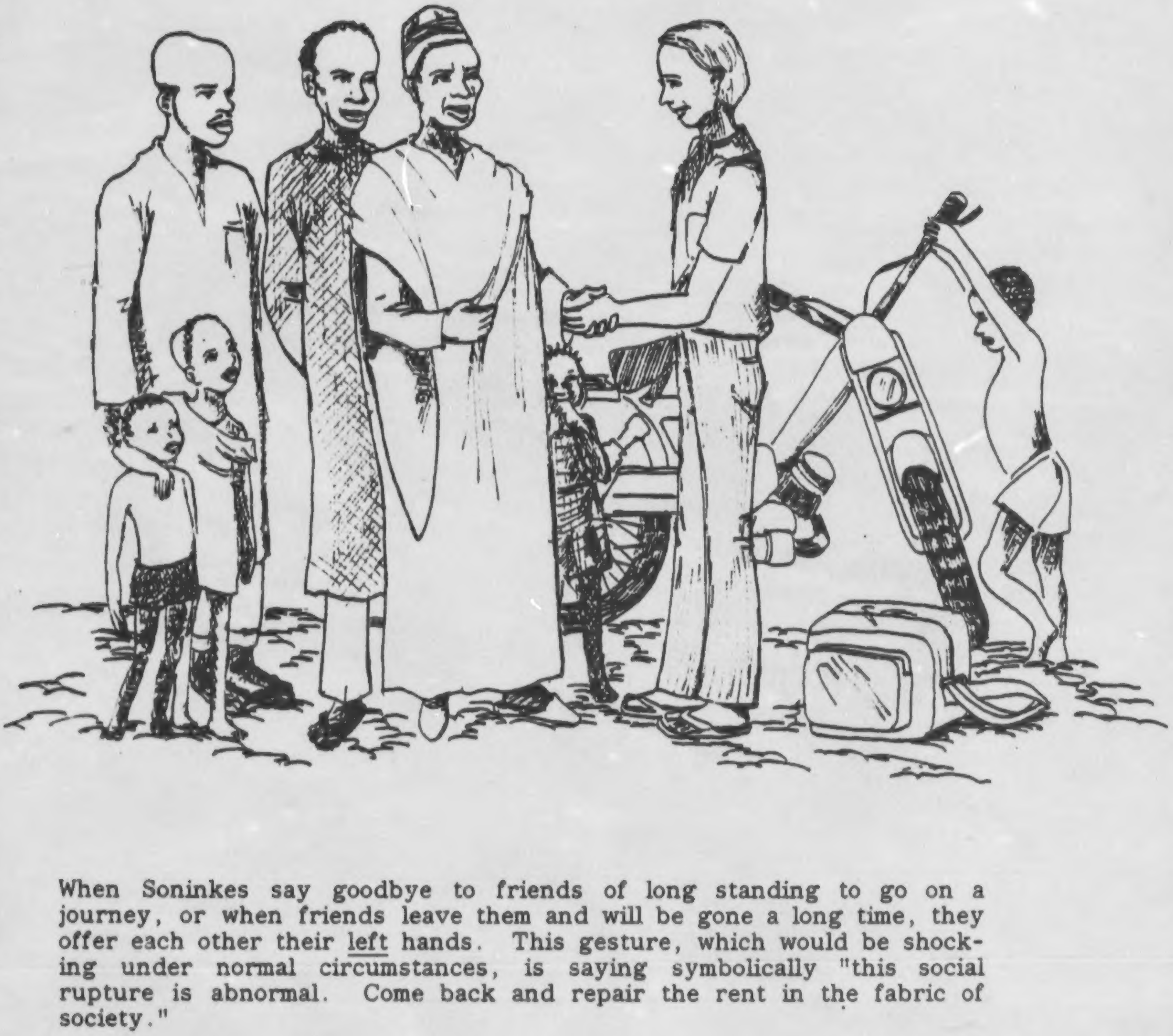
In the afternoon (lella), you can say either

> Xa na lella jamu
>
> or
>
> Hari na wuro n xeeri n gabondi

In the evening you say:

> Xa na wuyi jamu

(See also the supplementary material in this lesson for additional evening benedictions.)



When Soninkes say goodbye to friends of long standing to go on a journey, or when friends leave them and will be gone a long time, they offer each other their left hands. This gesture, which would be shocking under normal circumstances, is saying symbolically "this social rupture is abnormal. Come back and repair the rent in the fabric of society."

SUPPLEMENTARY MATERIAL (Constructalog):*

Phrases to use:

My host, I have come to say goodbye. (formal)

I seek the road satisfied. (formal)

We're leaving. We're off. We've gone. (casual)

We're going to hit the road. (informal)

Greet your household.

May we get up one by one.

May the happiness of the night increase.

May peace wake us.

Amiina.

Not all these phrases are appropriate for the same dialogue. Your teacher will aid you if you put together two phrases that do not match.

CULTURAL NOTE

The Left Hand

In many parts of the world and throughout West Africa the left hand is considered 'unclean.' It is the hand used to dispose of contaminated objects, the hand used to clean oneself after using the toilet, the hand with which one blows one's nose. It is not used to offer presents or tools, and it is never used for eating.

If you are left-handed, you should make an effort to pass objects to people with your other hand. If you are invited to share a meal from a communal rice bowl, either eat right-handed or ask for a separate dish. Even if strangers are allowed certain liberties that members of the society are not, no one will be pleased if you move your left hand toward food they are going to have to eat.

Watch what people do with their hands when they eat. If they find a bone or some unchewable object in their food, which hand do they spit it into? What do they tell very young children to do with their left hands while eating? Where do they keep their own left hands?

---

* See Teacher's Handbook, p. 19.

FO TIMANDANU (Constructalog):

Digaamu:

N jatigi, n ri sare ya.

O wa kille n muurunu keeta.

O wa rini daga. O giri. O daga.

O wa rini kille n raga.

Xa na xa kadunko kuunyi.

N'o baana n baana n wullu.

Hari na wuro n xeeri gabondi.

Jamu n'o wullu.

Amiina.

ACTIVITIES:

1. Use the words and phrases to construct a conversation between two or more people, one of whom is leaving the other's house in the evening.
2. Combine these words and phrases with others you know. Work with another student and write out your dialogue. Present it to the class.
3. Ask your teacher to supply you with other benedictions for the evening.

CULTURAL NOTES

The various ways of announcing your departure presented in this lesson can be scaled according to their formality and politeness. From most formal to most casual they are:

1. N Jatigi, n ri sare ya. (Very formal. A way of leaving a ritual occasion, such as a wedding; a way of terminating a long-standing relationship, such as when you leave Africa for the States.)
2. O ku wa kille n muurunu keeta. (Very polite. Also appropriate for leaving a ritual occasion.)
3. O ku w'a mulla nan yille. (Polite, but not ultra formal. Appropriate for saying goodbye to elders.)
4. O wa rini daga. (Polite, but moving toward the casual.)
5. O wa rini kille n raga. (Casual. Good for saying goodbye to friends.)
6. O daga. / O wa telle. / O giri. (Very casual. Good for saying goodbye to close friends, co-workers, people of your household.)

FATANFASINDE

EVALUATION ACTIVITIES:

1. Review the objectives of this lesson.
2. From now on when you leave class, give your Soninke teacher a benediction and respond appropriately to his/her benediction to you.
3. Go somewhere where Soninke speakers are likely to meet. Listen to what they say to each other upon parting. See if you recognize any of the phrases they use. Note any recurring phrases they use that you do not recognize and ask your teacher what they mean.

GRAMMAR NOTES AND REFERENCES

Most benedictions, including those used for greeting and those used for parting, are examples of the subjunctive construction (See Grammar Handbook, Lesson Twenty-Three). Because they are ritual phrases, they are often abbreviated and eliptical; that is, parts of phrases are contracted or left out altogether. (This is also true of English greetings like 'howdy' and 'how you doin'?'.) This makes grammatical analysis of benedictions problematic and precise literal translation difficult. In other words, it is better to consider each phrase a unit with a meaning greater than the sum of its parts and to learn them that way.

You should notice this one interesting feature of greetings and benedictions however: whenever the deity's name is invoked in a positive benediction, it appears as 'hari'.

> Hari na kiye n xeeri n gabondi.
> May God increase the happiness of the day.

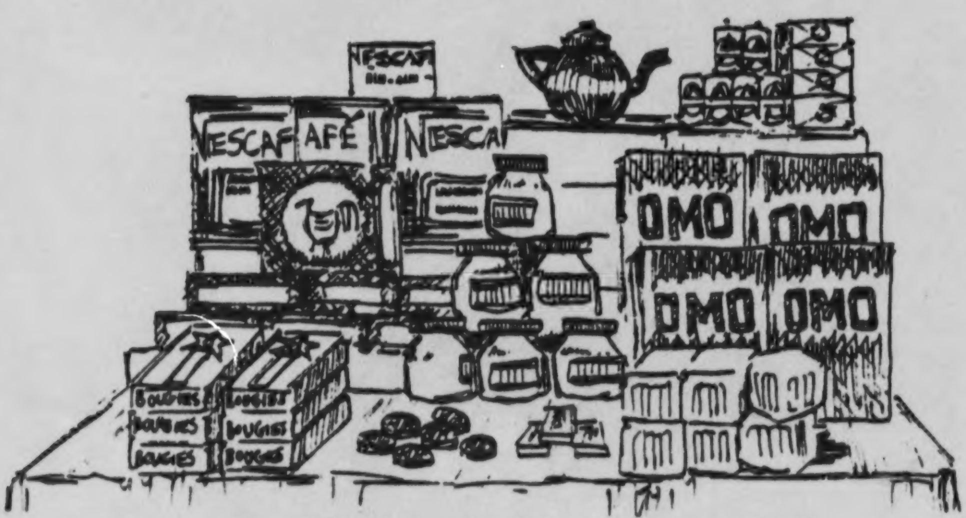
Whenever the deity's name is invoked in a negative benediction it appears as 'Alla':

> Alla nt'o yaaxo haraamu me yi.
> May God not prevent us from seeing each other again.

The appropriate response to any phrase starting with Hari or Alla is 'Amiina.'

TAAXUYE

SETTLING IN


NESCAF
NESCAF
AFÉ
NESCA
OMO
OMO
OMO
OMO
BOUGIES
BOUGIES
BOUGIES
BOUGIES
BOUGIES
BOUGIES

Fifth Lesson * Xara N Karagande

OBJECTIVES

Basic Material:

To express basic material needs for setting up a house.

Supplementary Material:

To understand a few typical responses to requests.

BASIC MATERIAL (Cummings Device):

A. I need to buy some ___I___. Where can I find ___II___?

B. ___II___ is/are at ___III___. Do you want to buy ___I___ too?

A. No, I have ___I___.

I	II	III
kerosene	it	Camara's boutique
candles	they/them	Ali's table
wood for cooking	those things	the market
food		
soap		
rice		
charcoal		
cigarettes		
bread		
matches		
writing paper		
meat		

CULTURAL NOTE

In the larger Soninke towns like Selibabi in Mauritania, or Kayes and Nioro in Mali, you will find regular daily or weekly markets. The smaller villages may not have markets at all. In their place you will find small shops (butikini) or tables (tabelini) where merchandise is sold.

HAAJU N YOKKU (Système de Cummings):

A. N w'a mulla na ___I___ xobo. N na ___II___ kitta minne?

B. ___II___ wa ___III___ n ŋa. An w'a mulla na ___I___ xobo?

A. Ayi, ___I___ wa n maxa.

I

lampan-ji
sondoli
suwa
yigande
saabune
maaro
xore
sigareti
buuru
alimeti
kaayiti
tiye
____
____
____
____

II

a
i
fowu ku

III

Kamaran-butiki
Ali tabeli
saxa
____
____
____
____

ACTIVITIES:

1. Read the dialogue aloud substituting a word from the lettered categories into the correspondingly lettered blank. Repeat the dialogue several times using new words each time.

2. Make out a list of ten things you need to start a new home. Ask your Soninke teacher what the names of these items are, then use them in the sentence frames presented.

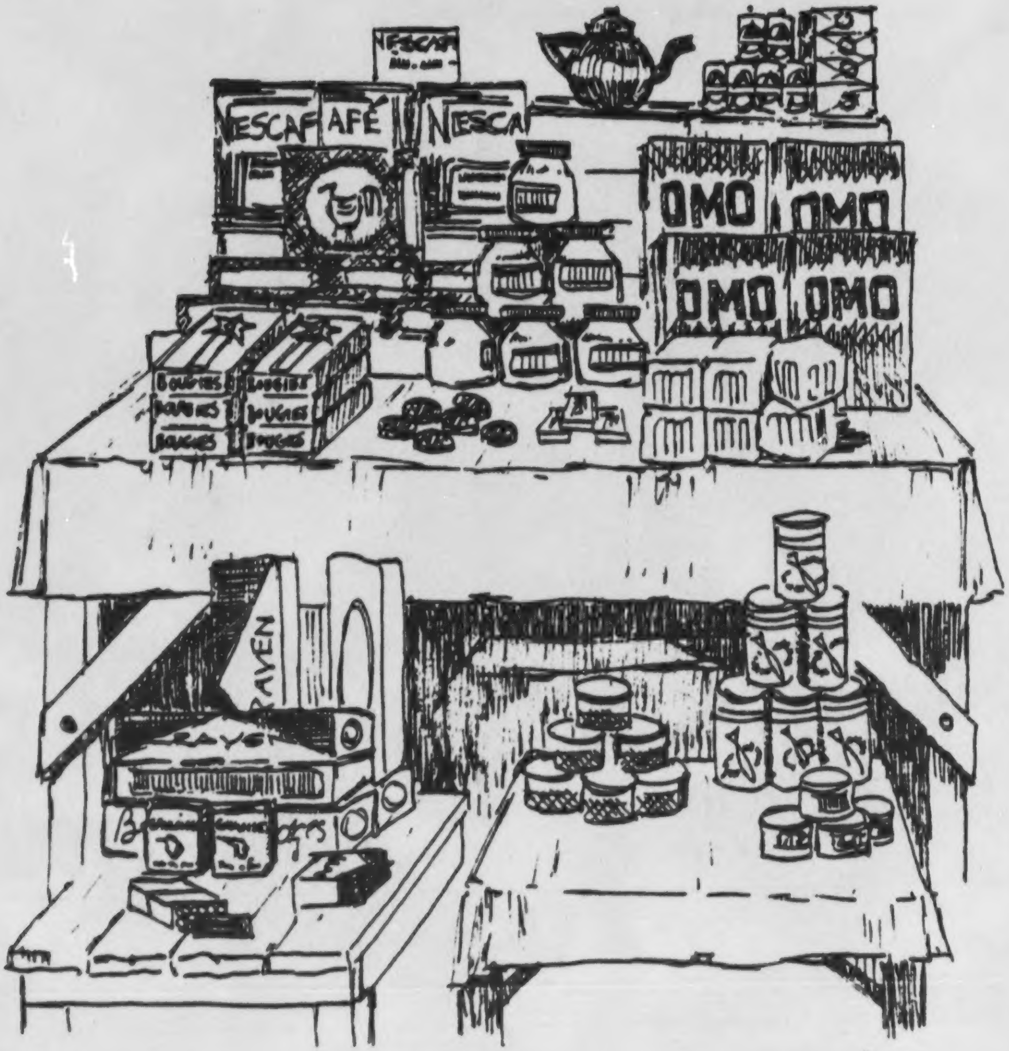
3. Go to one of the table merchants in the town where you are being trained. Look at the wares on display. Write down what the merchant has and present this list to the class. Working as a group, members of the class should find out the Soninke names of these objects and use them to practice this dialogue.

GRAMMAR NOTE

Any two nouns can be joined together in an 'X and Y' structure with the coordinating conjunction do. Use this information to vary the dialogue:

N w'a mulla na alimeti do sigareti xobo.
I want to buy matches and cigarettes.

MANNE NI KU?
AN N'I KITTA MANNE ?


NESCAF
NESCAF
AFÉ
NESCA
OMO
OMO
OMO
OMO
BOUGIES
BOUGIES
BOUGIES
BOUGIES
BOUGIES
BOUGIES
RAVEN
RAYEN

SUPPLEMENTARY MATERIAL (Constructalog):

Use the words and phrases below to construct a dialogue between someone who is just settling in and a Soninke.

- a knife
- a broom
- oil
- sunglasses
- a charcoal stove
- a lantern
- sugar
- a mosquite net
- a flashlight
- salt
- envelopes

You can't buy that, those here.

You have to go to Kayes, Nouakchott, Selibabi, Bamako, Nioro.

FO TIMANDANU (Constructalog):

A. ____________________

B. ____________________

A. ____________________

B. ____________________

A. ____________________

B. ____________________

selife
sellaade
te
yaaxan-dunnaru-binne
furune
lampa
sukara
sanke
lampa-turki
sappe
anboloku

An la nta ke/ku xobono yere.

An nan xawa telle Xayi, Nwaksotti, Selibabi, Bamako, Nioro.

ACTIVITIES:

1. Using the dialogue in the first part of this lesson as a model, construct a dialogue in which one person announces his/her need for a number of objects and another person tells where they can (or cannot) be found. Add phrases like 'Can _____ also be found at Camara's boutique?'

2. Imagine that you want to make a pot of spaghetti sauce and that you are faced with finding all the ingredients in a town without a market. Plan a strategy for locating the various items you need.

3. Find out where to buy spark plugs for a mobylette, razor blades and scissors.

FATANFASINDE

69

EVALUATION ACTIVITIES:

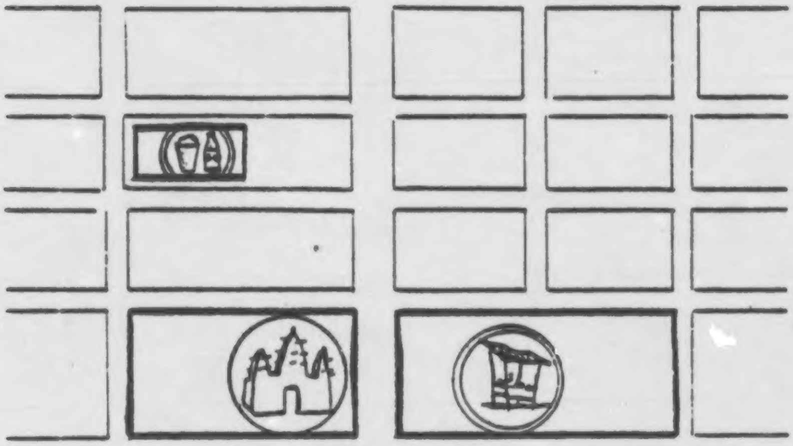
1. Can you ask for everything you will need to set up a house?
2. Review the number of vocabulary items you have learned as a result of this lesson. Do you feel satisfied now that you could actually find out the locations of each item if you were in a Soninke village?
3. Can you name nearly all the items on a random tabeli?
4. Review the objectives at the beginning of this lesson. How well have you met them? Write in your evaluation below.

Basic Material:

Supplementary Material:

KILLE N TIRINDE

ASKING DIRECTIONS



Sixth Lesson * Xara N Tummunde

OBJECTIVES

Basic Material:

To learn basic phrases for locating places in a town.

To learn the names of common town landmarks.

Supplementary Material:

To learn the names of village landmarks.

BASIC MATERIAL (Dialogue):

A. Where is Samba's boutique?

B. Take this road to the train station. You turn right. After that, go straight. When you see a mosque, go left. It's near there.

A. Let's see, I go right at the train station and right at the mosque?

B. No, you turn to your left at the mosque!

A. Thanks. Have a nice day. (May the happiness of the day increase.)

B. Amen, until we see each other again.

ADDITIONAL PHRASES:

Go straight
Don't turn
facing the school
I'm lost.
I'm looking for ____________.
bridge
bar (alcohol drinking place)
bank
garage
near the doctor's place (infirmary)
Where is ____________?
Can you go there with me?
Near the market
river
railroad station
ball field
restaurant

HAAJU N YOKKU (Dialogue):

A. Samba butiki n ni ti minne?

B. Ke kille wutu katti tren gari n ŋa. An n'an teye guube. Ke n falle, an na toloŋŋo telle. An ga na misiide wari, an na dag'an nooge. A wa no n kaara.

A. Ayiwa, n na daga n teye tren gari n ŋa, n na daga n teye misiide n ŋa?

B. Ayi, an na guube an nooge n ŋa misiide n ŋa!

A. Nawaari. Hari na kiye n xeeri n gabondi.

B. Amiina, hari n'o koyi me.

DIGAAMU TANA:

toloŋŋo telle

maxa guube

kaane koyinte n wa lokoli n ŋa.

N sanku ya.

N wa _______ n ya muurunu.

pomba

dolo-mini-raxe

banke

garasi

dogotorin-ka kaara

_________ ni minne?

An la wa telle ti n ŋa ba?

Saxa n kaara

faŋŋe

tren gari

xooda-kati-raxe

yige-raxe

ACTIVITIES:

1. Practice the dialogue and present it to the class. When you are sufficiently familiar with it, begin to vary it. Announce that you are lost and that you want to go to the train station. When the other gives you directions, say that you don't understand and ask to be taken there.

2. Using the map on the facing page, pick a starting point and a destination and then write out the directions for getting from one place to another.

3. Add other landmarks to your map; pair off with another student and practice giving directions.

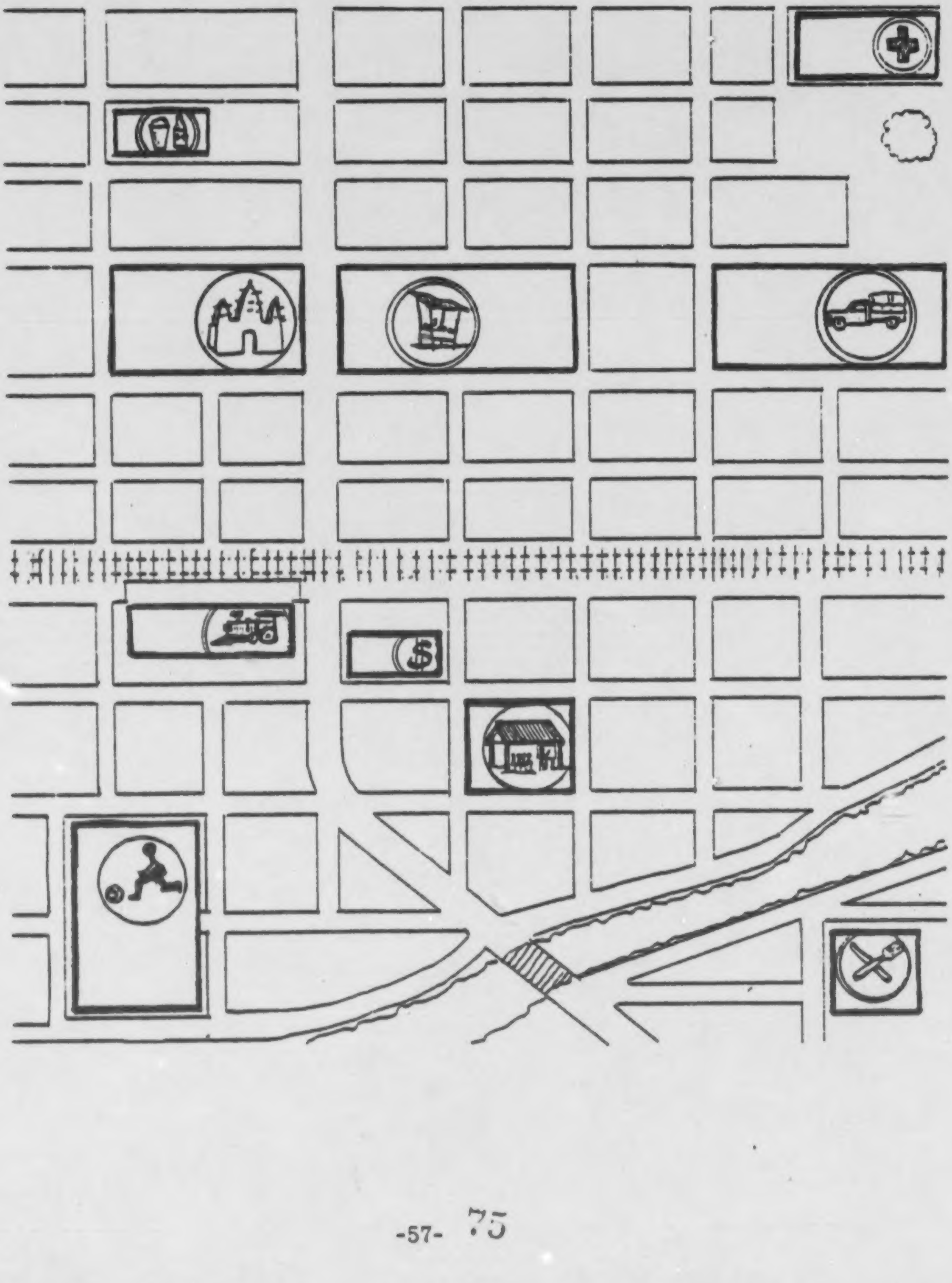
4. If you can find a Soninke merchant in the town where you are being trained, ask him how to get from his location to some other point in town. Try to repeat the directions back exactly as he said them to you.

GRAMMAR NOTES

1. The verb 'to go' occurs in two forms: **daga** and **telle**. When the auxiliary verb accompanying it is na, nan or ma, use daga. When the auxiliary is wa, nta, nyi or ma nyi, use telle. This verb is irregular in just the same fashion that 'go, went' is irregular in English.

2. See Chapter Nine in the Grammar Handbook for postpositional phrases stating locations.

3. See Chapters Eleven and Thirteen for commands (imperative constructions) like 'turn right,' 'go straight,' 'don't turn' and so forth.



SUPPLEMENTARY MATERIAL (Constructalog):

Use the words and phrases below to construct a dialogue concerning how to find your way around a village.

1. mirador (raised platform where the elders congregate to talk, frequently in the vicinity of a mosque).
2. mosque
3. well
4. stream
5. village chief's house
6. ravine
7. cattle pen
8. spring

How do you get from ____________ to ________________?

Walk to the ______________ and turn _______________.

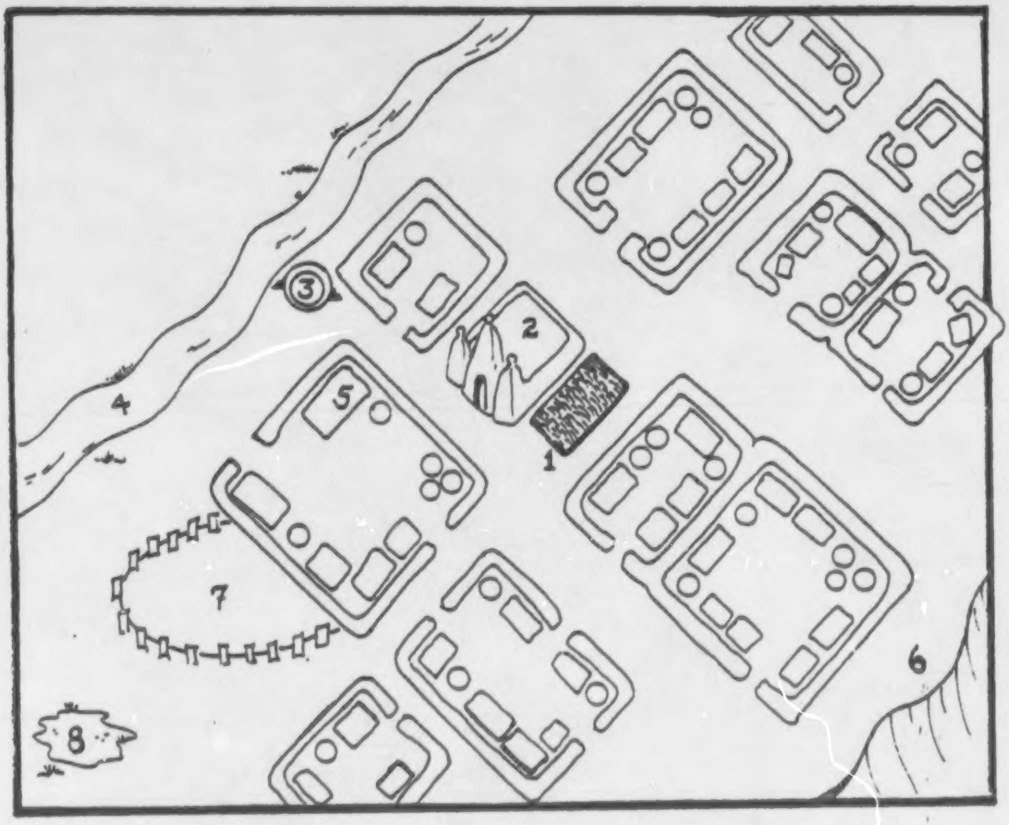
After that, walk to _____________ and turn ___________.

Is it far?

It's not far.

It's a little far.

FO TIMANDANU (Constructalog):



1. kora
2. misiide
3. gide
4. xaare
5. debe-gume n ka
6. gumba
7. nangalle
8. terin-yaaxe

An giili _______ n ŋa nan daga ___________ n ŋa ka n moxo?

Tere katti ___________, an na guube an __________ n ŋa.

Ke n falle, an na daga an ______, an na guube an _____ n ŋa.

A laate n ya ni?

A laate fe.

A laate n ya ni fonne.

ACTIVITIES:

1. Using the map of the village provided and the key words and phrases, construct a dialogue or mini-drama concerning how to find Samba. (Samba, your good friend, is not home when you go to find him. Ask where he is and how to get to this place.) Present your play or conversation to the class.

2. Put an X on the map indicating where you live. Tell someone how to get to your house from one of the landmarks indicated on the map.

3. Teach your Soninke teacher the children's game 'Simon says.' If you don't remember it, it goes like this: one person gives a series of commands:

   Simon says, stand up.

   Simon says, sit down.

   Simon says, turn right.

   Simon says, turn left.

   Turn around.

   The players are supposed to obey all the commands that are preceded by the words 'Simon says,' but not to obey any commands that occur without these key words. If a player turns around to the order given above, he or she is out of the game and it continues until everybody is eliminated except one. This person becomes the command giver. Play this game in Soninke:

   Samba ti, guube an nooge n ŋa.

   and so forth.

FATANFASINDE

EVALUATION ACTIVITIES:

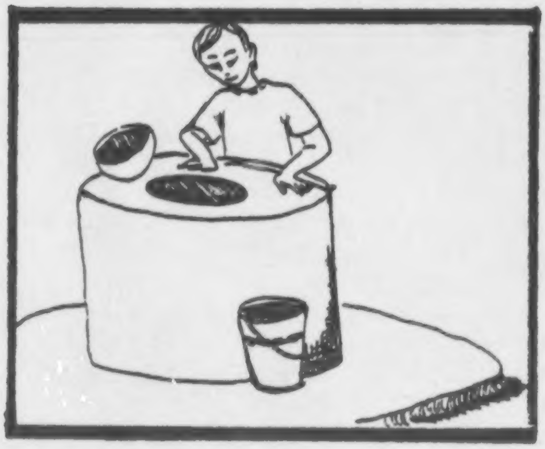
1. Place a book or some other object somewhere on the training center ground, then give someone directions to its location. Have someone do the same for you. Could you give the directions successfully? Could you follow them?
2. Locate a bar, restaurant or other public place in the town where you are training. Pick a classmate and have him/her meet you there in two hours. Give directions in Soninke, making reference to major town landmarks.
3. Get yourself 'lost' and ask someone to help you find your way. Report the results of this experiment to the class.
4. Review the objectives at the beginning of this lesson and comment on how well you've met them.

Basic Objective:

Supplementary Objective:

GOLLE N KAMMA SEFE

TALKING ABOUT WORK



Seventh Lesson * Xara N Nyerunde

OBJECTIVES

Basic Material:

To learn the vocabulary necessary to describe your job to people.

Supplementary Material:

To give a simple description of the Peace Corps and your job in it.

BASIC MATERIAL (Spiel):*

I work for the Peace Corps. . . . . .

NOTES

1. Your teacher will give you a short description of the Peace Corps in Soninke. After that he or she will ask you questions about it in this same language. When you have worked on the spiel in Soninke, take some time to discuss in English or French what local perceptions of the Peace Corps are and how you might use them to introduce yourself to an African community.

2. In this spiel your teacher may introduce new words and grammatical structures. This is to be expected in spontaneous speech. As a language learner you must be prepared to deal with it without becoming discouraged. You now have the techniques for slowing a person down and for asking him/her to repeat things you didn't understand. This is an excellent opportunity to employ these devices.

*See Teacher's Handbook, page 29, for a complete description of this technique.

HAAJU N YOKKU (Causerie):

N wa golli-nyana Kordlape n ŋa. . . . . .

FATANFASINDE:

ACTIVITIES:

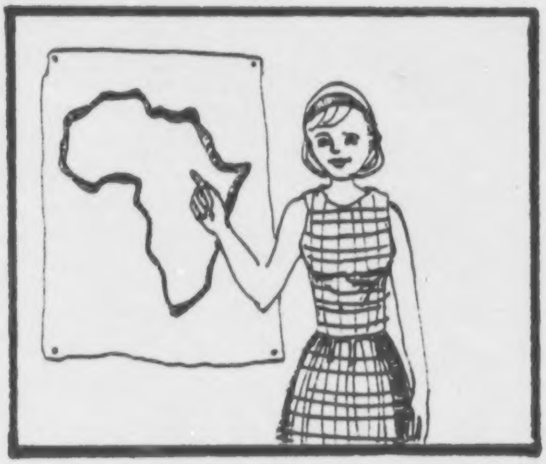
1. Listen to the teacher's spiel about working for the Peace Corps. He or she will repeat it three times. After the first repetition the teacher may ask questions about what has been said. Feel free to interrupt the teacher at any time during the third repetition to ask questions.

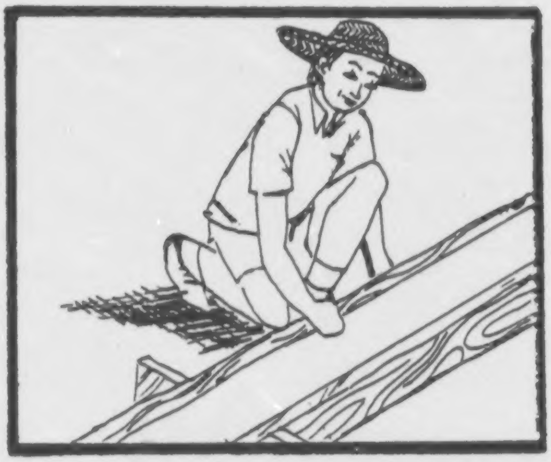
2. Write down the spiel as a dictation. Read it silently. Then try reading it aloud.

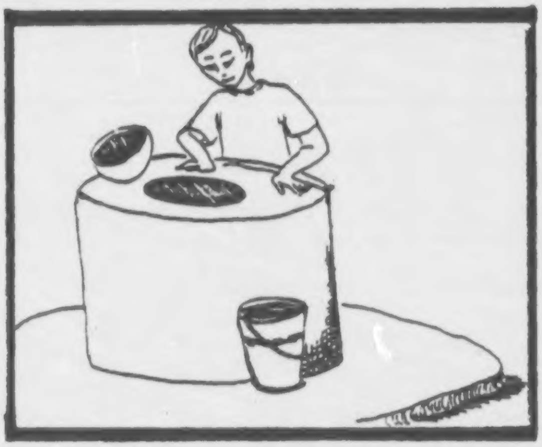
3. Re-state your teacher's spiel without reading it. One way to do this is as a group activity. You may not be able to remember every word or sentence, but working collectively you should be able to reconstruct a significant portion of the talk.

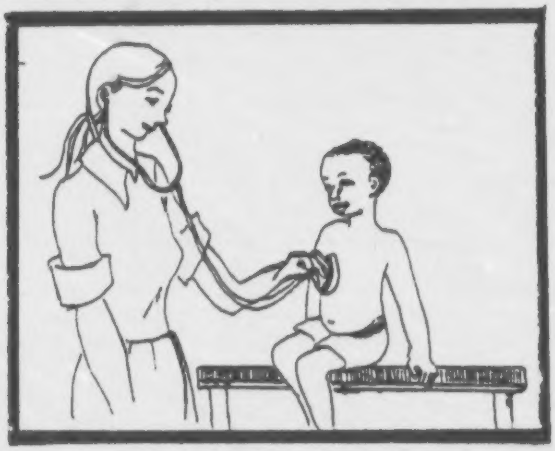
4. Study the spiel and see if you can detect any grammatical points you have worked on so far. Do you find any new features? Ask the teacher for an explanation or try to find out about things that puzzle you by turning to the Grammar Handbook yourself.

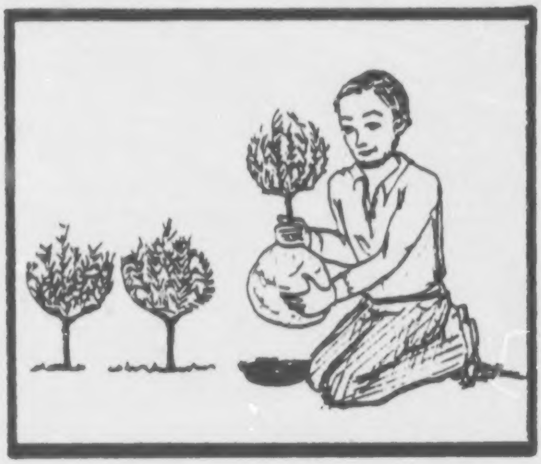
GRAMMAR REFERENCE (Do-it-yourself)

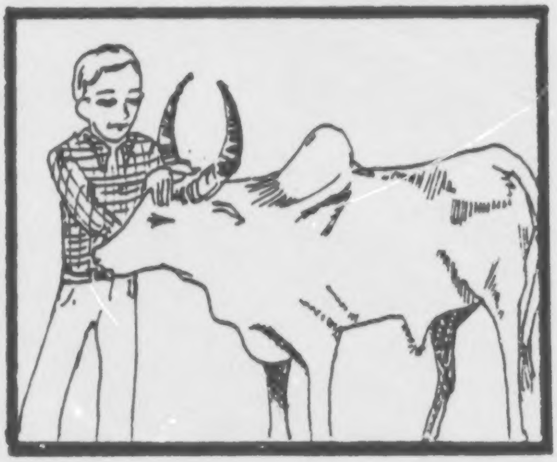












SUPPLEMENTARY MATERIAL (Recitation):

The Peace Corps is a group of people who help others. Some do doctor's work, some do agriculture, some teach, some raise animals, some vaccinate animals. Some build wells, some construct latrines. My work is ______________________.

FO TIMANDANU (Récitation):

Kordlape n ni jama be ga soro n deemana. Yogoni ni dogotoroni n ya, i yogoni wa soxaano n deemana, i yogoni wa xaraŋŋundini, i yogoni wa nabuunu marene, i yogoni wa nabuuru n pingini. I yogoni wa gede n soxono, i yogoni wa sutura jabene. No golle n ni ____________________.

FATAFASINDE:

ACTIVITIES:

1. The teacher should read the recitation several times over, making certain that all the students understand the vocabulary and the grammar.
2. The students should practice reading the recitation aloud in class, tape recording it if possible. They should then take the recitation as homework and memorize it for the next class meeting.
3. Each student should present the recitation to the class, supplying his or her own job description in the blank at the end of it.

GRAMMAR NOTES AND REFERENCES

This recitation includes a relative clause in the first sentence. Read Chapter Twenty-Four in the Grammar Handbook for a detailed explanation of relative clauses.

FATAFASINDE

89

EVALUATION ACTIVITIES:

1. Try to explain to someone your reason for being in Africa. Do you have all the necessary information and vocabulary for making yourself clear?

2. If called upon, can you present a recitation about the Peace Corps to any Soninke speaker?

3. The objectives of this lesson were concerned with providing vocabulary and structures for discussing your job. Since this was a do-it-yourself operation in large measure, you should write down in the space provided, how well you were able to elicit the needed vocabulary.

Strengths:

Weaknesses:

SARO N KAMMA SEFE

TALKING ABOUT PEOPLE

Eighth Lesson * Xana N Segunde

OBJECTIVES

Basic Material:

To be able to give simple descriptions of other people.

Supplementary Material:

To learn additional ways of characterizing people, with emphasis on how the Soninke describe people.

BASIC MATERIAL (Characters in Search of an Author):*

This is ________________ (name). He/she is a ____________________ (social or ethnic category).

He/she is from _________________________.

He/she is _______________ years old.

He/she is (is not) married and has ___________ children.

He/she has _________ brothers and ___________ sisters.

What does __________ (name) look like?

Is he/she ______________ (tall, short)?

GRAMMAR REFERENCES

Read Chapters Seven, Eight and Nine in the Grammar Handbook for information of adjectives, numbers and singular and plural forms of nouns.

---

*See Teacher's Handbook, page 33.

HAAJU N YOKKU (Personnages en quête d'auteur):

Ke ni ________________ (toxo). __________________ (Fulle, maxambane, Soninke, etc.) n ya ni.

A giri ____________________________.

Siina _________________ ya ni yirigi.

A yaxi (a ma yaxi); remmu _________ w'a maxa.

Waaxi-yugu ________ w'a maxa; gidan-yaxaru ________ w'a maxa.

___________________ (toxo) ni ka n moxo?

A _______________ n ya ni ba?

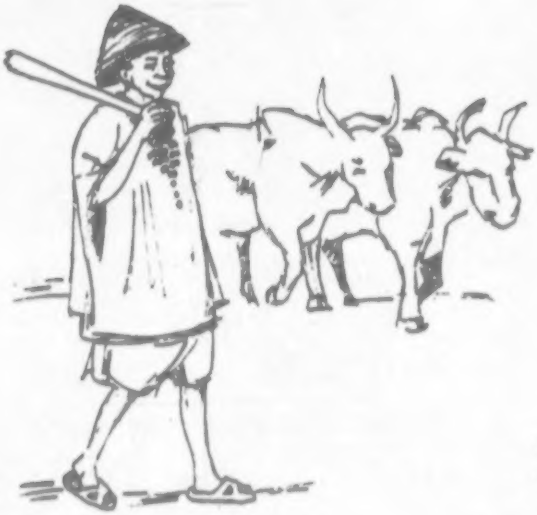
ACTIVITIES:

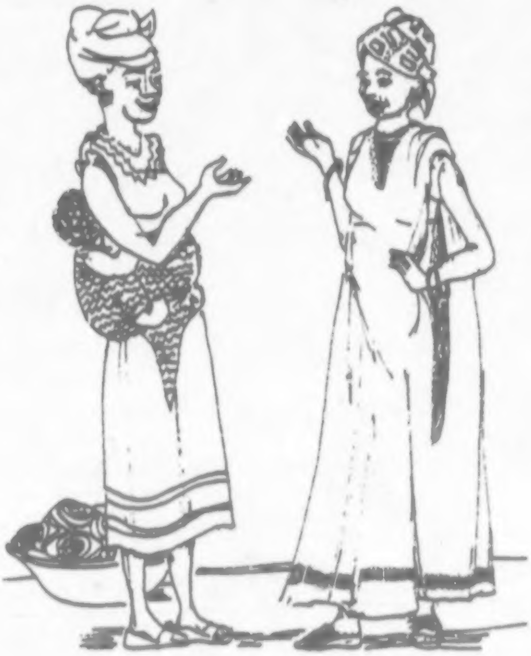
1. The teacher will assign each student a character and will begin a description of that person. The students should write down the vocabulary and study it, adding as much information about his/her character as possible.
2. The students should take the parts of their characters and speak for them, having conversations with the other people's personae.
3. Over a period of several days, develop a biography for each of the characters represented. Describe their characteristics and their personalities, their hobbies and their ambitions.

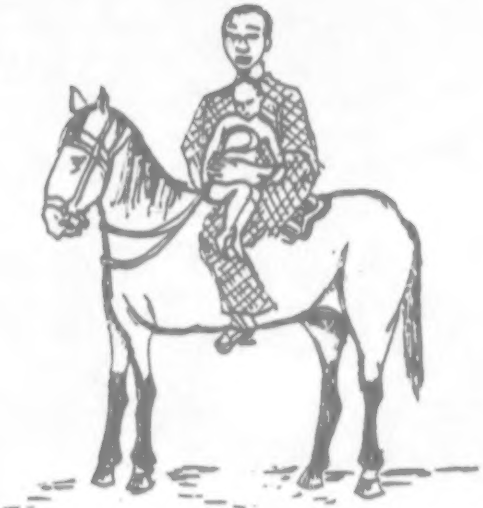
GRAMMAR NOTES AND REFERENCES

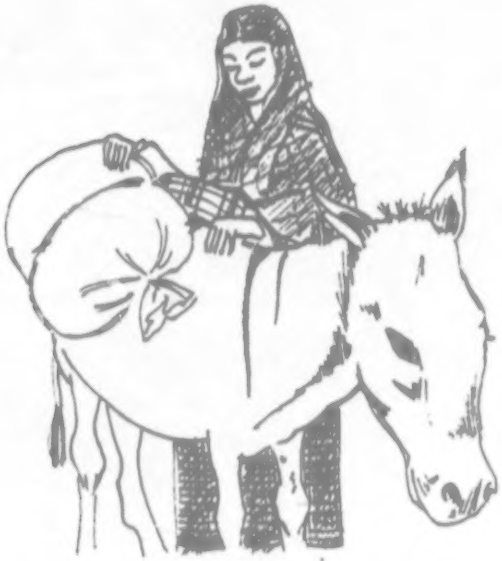
Review Chapter Ten in the Grammar Handbook to determine how to make up the age of your character.

It would also be helpful to review Chapters Four and Five at this point too.









SUPPLEMENTARY MATERIAL (Dialogue):

Hawa: Sarah, a man came and missed you after you left.

Sarah: Oh, what was his name?

Hawa: Ah! I forgot his name.

Sarah: Was he tall?

Hawa: No, he wasn't tall. He was short.

Sarah: Was he a thin one or a fat one?

Hawa: Well, not very fat, not very thin.

Sarah: Was he light-skinned?

Hawa: No, he was a little dark.

Sarah: What was his nose like?

Hawa: His nose was long.

Sarah: Did he have a big head?

Hawa: He didn't have a very big head. He had some white hair.

Sarah: What were his eyes like?

Hawa: He was the possessor of small eyes.

Sarah: Does he limp?

Hawa: Yes, he was limping a little on his right leg.

Sarah: That's Fuseni.

FO TIMANDANU (Dialogue):

Hawa: Sarah, yugo yogo soox'an falle.

Sarah: Ayiwa, a toxo?

Hawa: Ah! n muungu d'a toxo n ŋa.

Sarah: A gille n ya ni ba?

Hawa: Ayi, a gille fe. A deppe n ya ni.

Sarah: Fo misaane ma fo baraxate?

Hawa: Ayiwa, a ma dinko siri, a ma miso siri.

Sarah: A xulle n ya ni ba?

Hawa: Ayi, a binne n ya ni fonne.

Sarah: A nuxunne ni ka n moxo?

Hawa: A nuxunne gille n ya ni.

Sarah: Yin-xoore n ya ni ba?

Hawa: Ayi, a yimme ma xooro buru. Yinti-xullu baanambaano w'a yi.

Sarah: A yaaxo ni ka n moxo?

Hawa: Yaaxa-misi-gume n ya ni.

Sarah: A wa jugumunu ba?

Hawa: Yo, a wa xenne fonne t'i nooge n ŋa.

Sarah: Fuseni ya ni.

ACTIVITIES:

1. Practice the dialogue, taking first the part of Sarah, then the part of Hawa. Working in pairs present it to the class.
2. Vary the dialogue by adding other characteristics.
3. Describe one of your friends to the Soninke class. Find out all the terms you will need to do so in advance. Each student should then present his or her description in class and the other students will ask questions either about the person or about the description.
4. Bring a picture of someone to class (it can be a photograph of someone or a picture taken from a magazine). Find out how to describe this person including how to describe his or her personality.

CULTURAL NOTE

In giving physical descriptions of people, Soninkes generally start by characterizing the person's height and weight, ethnic group (if the person is not Soninke) and skin color. After that they may describe the shape of the person's nose and eyes. Since these latter are not the kinds of features Americans normally focus on, such descriptions may initially strike you as meaningless or irrelevant. However, you can train yourself to pay attention to eye shape, nose length and head size and you can learn the criteria Soninkes use to discriminate skin colors. Once you acquire this kind of sophistication, you will be able to describe people in a culturally appropriate manner.

FATANFASINDE

EVALUATION ACTIVITIES:

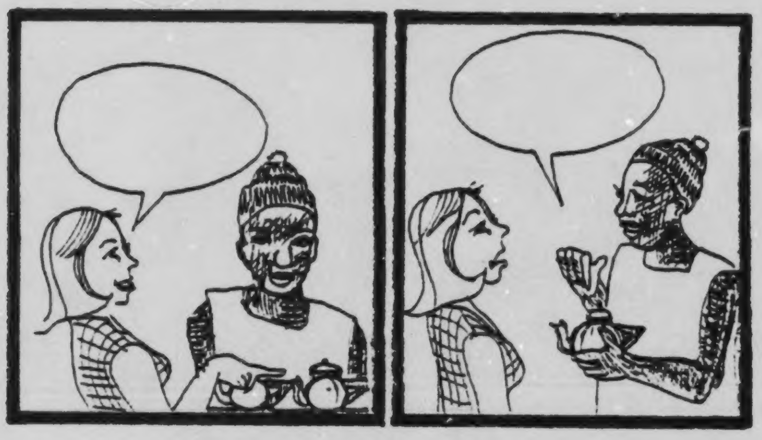
1. Listen to the teacher give brief descriptions of several people. Make notes and see how accurately you understand the teacher's descriptions.
2. Describe yourself and your family for 30 seconds to the class. Can you talk for 30 seconds without stopping?
3. Play twenty questions with other members of the class, using physical descriptions of someone known to all of you (the Peace Corps nurse, the man who sells roasted chickens on the corner by the training center, another volunteer). Can you understand other people's descriptions? Can they understand yours?
4. Review the objectives for this lesson and evaluate your progress below.

Basic Objectives:

Supplementary Objectives:

FO XOBE

BUYING THINGS



Ninth Lesson * Xara N Kabunde

OBJECTIVES

Basic Material:

To learn the basic idea and techniques for bargaining for a desired object.

Supplementary Material:

To become practiced at bargaining procedures.

BASIC MATERIAL (Dialogue):

A. Are these shoes for sale?

B. Yes, but they're expensive.

A. How much?

B. Fifteen hundred godes (seven thousand five hundred Malian francs).

A. Can't you take anything off of it?

B. I can't take anything off of it.

A. All right, I'll buy them.

B. May you wear them out. (A benediction)

A. May you be present. (A benediction)

ADDITIONAL PHRASES:

What would you like?

How much are you paying? (What are you willing to pay?)

The price is high.

Please give me a break.

I can take it at that price.

I can't take it at that price.

Do you want this ______________?

It's for you to name the price.

How much is this?

Say what you can do.

I can buy it at 100 godes (500 Malian francs)

HAAJU N YOKKU (Dialogue):

A.	Ku teppuni wa xobene ba?
B.	Yo, x'i jonko n xoto n ni.
A.	Manne me ni?
B.	Wujjune do kamo karagi.
A.	An la nta fo bakk'a yi?
B.	N la nta fofo bakk'a yi.
A.	Ayiwa, n d'i xobo.
B.	An gan n'i booxo.
A.	Amiina. An gan teyene.

DIGAAMUTANA:

An na manne wulla?

An na xobono manne me?

A jonko n xote n ya ni.

Baraka

N ke la w'a wuttu ke jonko.

N ke la nt'a wuttu ke jonko.

An wa ke ________ mulla ba?

An ya n an jonko ko.

Ke ni manne me?

An ga la wa ke be da, ke n ko.

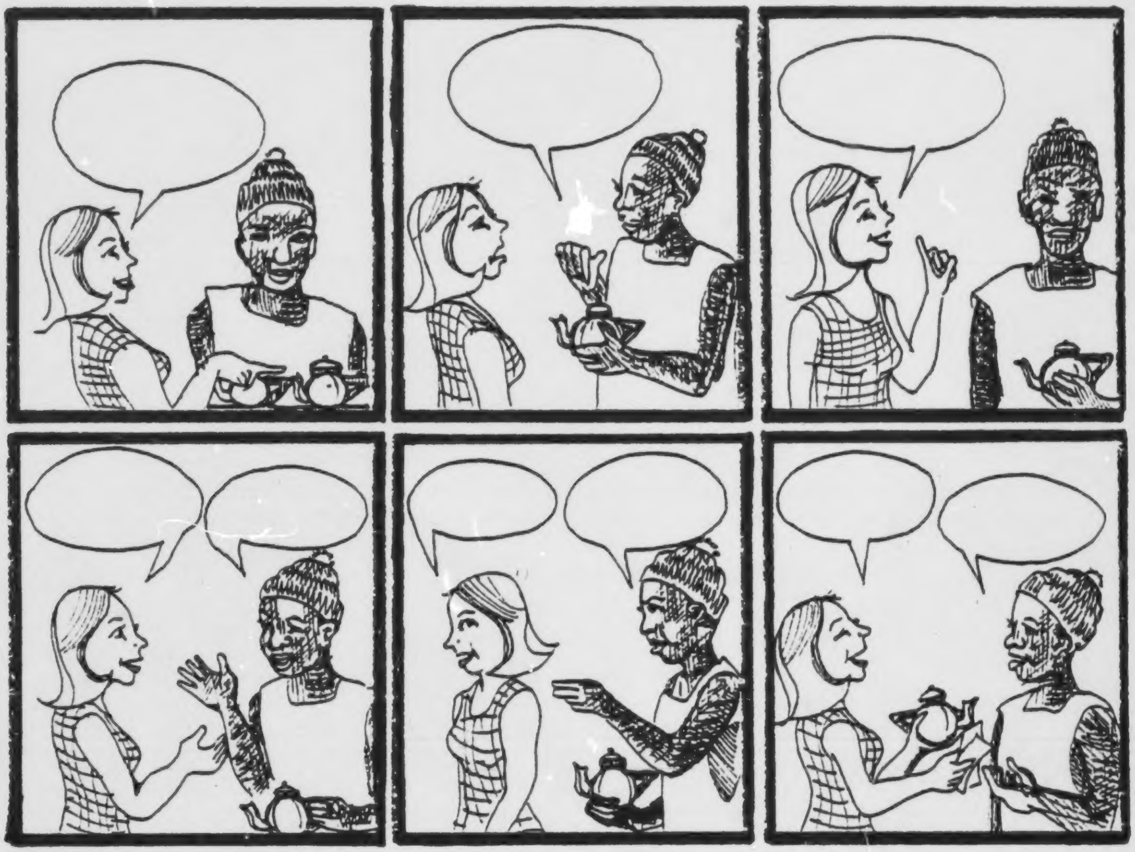
N la w'a xobono kame gode.

ACTIVITIES:

1. Practice the dialogue and present it in class, working in pairs. Vary the dialogue by adding the additional words and phrases. Vary the prices accordingly.
2. Fill in the conversation that is taking place between the two people on the facing page, using materials in this lesson and additional words and phrases supplied by your teacher.
3. Read the special lesson on Malian currency. Work out the correct figures for the missing elements in the table.

GRAMMAR NOTES AND REFERENCES

1. The expression 'la wa/nta' means 'to be able/unable.' La is a particle meaning 'capacity;' it appears in a possessive construction with the subject of the sentence, so that the whole phrase actually means 'SUBJECT'S capacity is/is not.....' (See Grammar Handbook, Lesson Twenty.)
2. In the dialogue given as BASIC MATERIAL, A says 'Ayiwa, n d'i xobo,' which is translated 'All right, I'll buy them.' Actually this is the completed action form of the verb to buy, so a better translation is 'All right, I've bought them.' Soninkes occasionally use completed action forms to talk about future events if these events are 'sure things.' Thus, upon leaving someone's home, a Soninke speaker might say 'I've gone.'



SUPPLEMENTARY MATERIAL (Role Play):*

Cast of Characters: Merchant
Customer

Situation: Customer wants to buy one of the following:

- A handmade indigo pagne
- A wooden bowl (owned by the merchant's wife)
- A tuareg gri-gri
- A young goat
- A pair of gold earrings

CULTURAL NOTE

Bargaining is a market activity. If you are buying something from a table merchant or buying something in a boutique, you probably will be given a fixed price. On the other hand, if you go to a leatherworker to have something made for yourself, you can usually negotiate a price. (Do it in advance.)

If you are a steady customer, or are buying in quantity, ask for special consideration: a lower price or a 'cadeau,' depending on what the merchant is selling. A market woman selling tomatoes will generally give you two or three as a 'gift' if you buy from her regularly. A merchant selling leather boxes in the central market can usually be talked into reducing his price if you buy five or more objects.

Merchants selling clothing will often close the sale with a benediction that says 'May you tear this garmet' or 'May you wear it out'...... which is, in effect, a wish for your long life and health. You should respond 'May you be present,' meaning 'May you also live long enough to see the garment in tatters.'

---

*See Teacher's Handbook, page 37.

FO TIMANDANU (Sketch):

Saro:	Jula Xobaana
Situation:	Xobaana n w'a mulla na _________ xobo.

- Gara n yiraame
- Noore (Jula yaqqe n noore)
- Gurdame n safeye
- Sugun-remme
- Dobbe

ACTIVITIES:

1. The teacher should adopt the role of the merchant and ask one of the students to be his customer. The 'merchant' will decide what he is selling and the price. The customer should attempt to get him to bargain.

2. Two students can take the roles of merchant and customer too, under the teacher's supervision. When the role play is over, the teacher should point out linguistic and cultural errors.

3. Tape record the role play and play it back to the class, point out what was particularly well done, and what was inappropriate.

4. Add the wife of the merchant as a character in the role play and have her react (positively or negatively) to her husband's attempt to sell her bowl.

EVALUATION ACTIVITIES:

1. Take all the money out of your pocket or purse and count it in godes. Ask your teacher if you arrived at the correct figure.

2. Go to the market in your town (if there is one) and ask the price of five objects. Write down the answers and bring them back to class. Convert the prices to godes.

3. Bargain for something. (If you are in Bamako, Mali, for instance, you can find at least twenty Soninke merchants in the central market and just about any of them would be happy to give you an on-the-spot Soninke lesson . . . especially if you make a small purchase.) Did you get the price lowered? Could you sustain the conversation in Soninke?

4. Write out an evaluation of your strengths and weaknesses in business transactions in Soninke. Plan a strategy for overcoming the weaknesses and capitalizing on the strengths.

Strengths:

Weaknesses:

MONEY

All over those areas of West Africa where people speaking Mande languages live (this includes the areas occupied by the Soninke, Bambara, Jula, Mandingo, Maninka, Malinke, and Karonko) there are two money systems: an indigenous system based on units of five francs, and a French system based on units of one franc. Since they use the same currencies, they provide almost unending sources of confusion to Westerners. The purpose of this lesson is to help you understand how this came about, and how to deal with it.

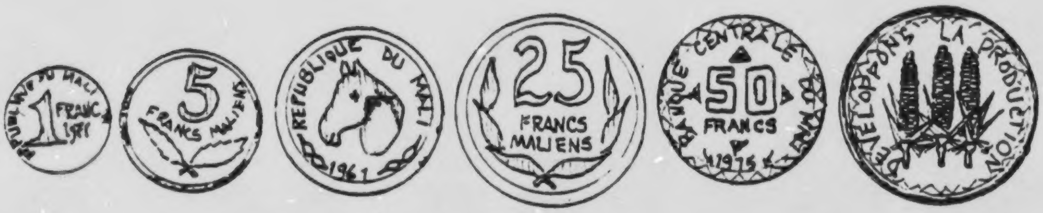
Before the French colonized West Africa, people used cowries as money. Five cowries tied together constituted the basic unit in the counting system; in other words, a little bundle of cowries counted as one and not five units. A string of one thousand units then contained five thousand cowries (one thousand bundles of five cowries each). In Soninke each five-cowrie package was known as a 'gode.'

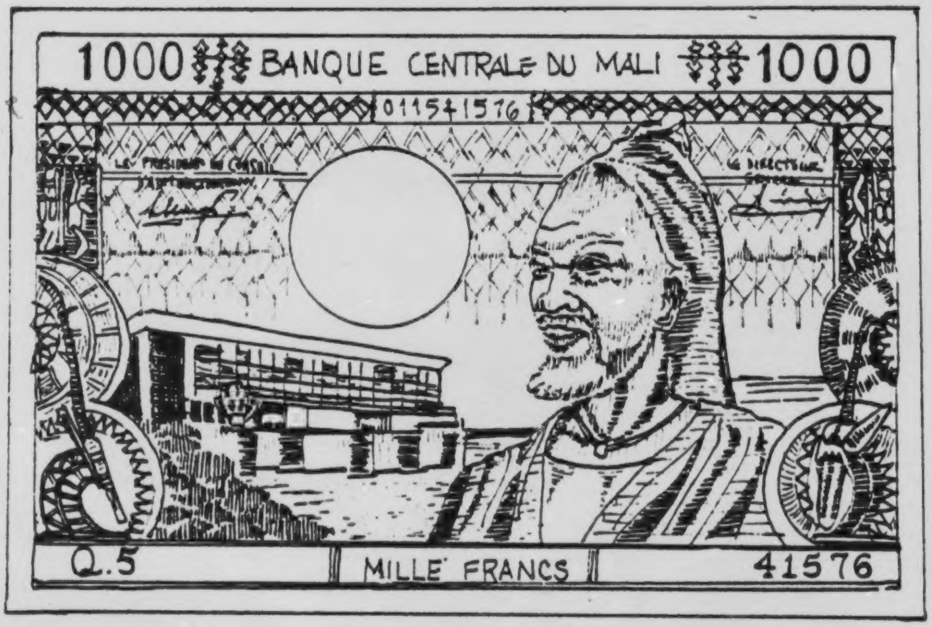
When the French introduced their money system into this part of the world, the smallest denomination of currency they used was a five franc piece. This coin was taken as the equivalent of one unit of the indigenous money; thus in Soninke territories five francs came to equal one gode. (The fact that a five franc piece counts as five units and that a gode was composed of five cowries is completely accidental and irrelevant. The important thing, from the point of view of someone trying to make sense out of the money systems in West Africa, is that one indigenous unit equalled five French francs.)

What this means is that a five-franc piece is one gode, a ten-franc piece is two godes, a twenty five-franc piece is five godes, a fifty-franc piece is ten godes and so on. If a merchant is trying to sell you an object for 500 Malian francs, he will ask you for 100 godes, and he will use the Soninke word for 100, which is kame. Now, here is where it starts to get confusing: one thousand Malian francs equals 100 godes, so the merchant will ask you for kamo filli. If he wants 5,000 Malian francs, he will ask for one thousand godes, using the word for thousand and (generally) dropping the term godes. That is, he will ask for wujjune.

The next page has a conversion table between godes and Malian francs. If you are going to be stationed in Senegal, the conversion is exactly the same, except that you are converting CFA to godes (five CFA equals one gode). In the Mauritanian Soninke areas, one gode equals one Ougiya.

SPECIAL LESSON III


REPUBLIQUE DU MALI
1 FRANC
1961
5
FRANCS MALIENS
REPUBLIQUE DU MALI
1961
25
FRANCS
MALIENS
BANQUE CENTRALE DU MALI
50
FRANCS
1975
DEVELOPPONS LA PRODUCTION


1000
BANQUE CENTRALE DU MALI
1000
0115 41576
Q.5
MILLE FRANCS
41576

SPECIAL LESSON III

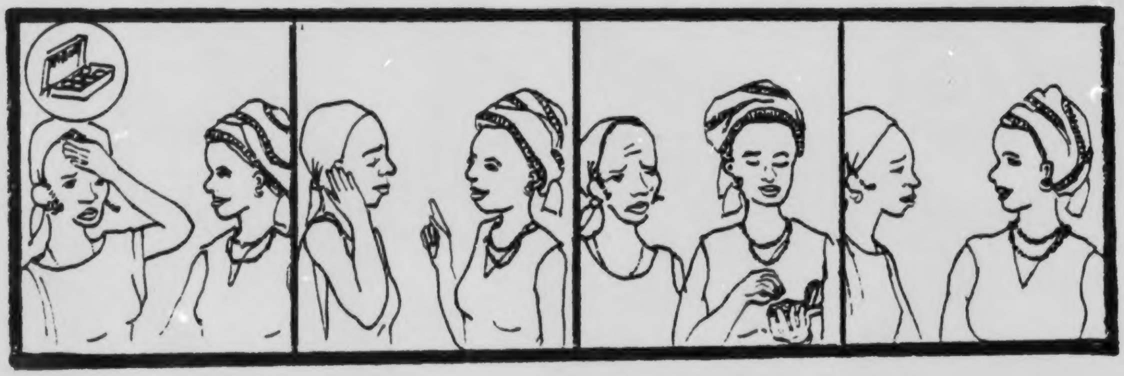
CONVERSION TABLE FOR GODES, MALIAN FRANCS, CFA AND OUGIYAS

Number of Francs or CFA	Number of Gode or Ougiya	How to Express this Figure in Soninke (the word gode is optional in all cases except for 'one gode.')
5	1	gode banne
10	2	godo filli
15	3	godo sikki
20	4	godo naxati
25	5	godo karagi
30	6	godo tummi
35	7	godo nyeri
40	8	godo segi
45	9	godo kabi
50	10	godo tammi
55	11	godo tammi do baane
60	12	godo tammi do fillo
65	13	godo tammi do sikko
70	14	godo tammi do naxato
75	15	godo tammi do karago
80	16	godo tammi do tummu
85	17	godo tammi do nyeru
90	18	godo tammi do segu
95	19	godo tammi do kabu
100	20	tanfille gode
105	21	tanfille do godo banne
110	22	tanfille do godo filli
125	25	tanfille do godo karagi
500	100	kame gode
1000	200	kamo filli gode
1500	300	kamo sikki
2000	400	kamo naxati
2500	500	kamo karagi
3000	600	kamo tummi
3500	700	kamo nyeri
4000	800	kamo segi
4500	900	kamo kabi

5000	1000	wujjune
5500	1100	wujjune do kame
6000	1200	wujjune do kamo filli
6500	1300	wujjune do kamo sikki
7000	1400	wujjune do kamo naxati
7500	1500	wujjune do kamo karagi
8000	1600	wujjune do kamo tummi
8500	1700	wujjune do kamo nyeri
9000	1800	wujjune do kamo segi
9500	1900	wujjune do kamo kabi
10,000	2000	wujjunu filli
10,500	2100	wujjunu filli do kame
11,000	2200	wujjunu filli do kamo filli
11,500	2300	wujjunu filli do kamo sikki
12,000	2400	wujjunu filli do kamo naxati
15,000	______	wujjunu sikki
16,500	3300	______________________
________	4500	______________________
18,000	________	______________________
________	________	wujjunu sikki do kamo kabi
________	________	wujjunu naxati do kamo filli
50,000	10,000	______________________
100,000	20,000	wujjunu tanfilli

HAAJU MUURIYE

SEEKING FAVORS



Tenth Lesson * Xara N Tammunde

OBJECTIVES

Basic Material:

To learn how to ask politely for favors and refuse to do favors.

Supplementary Material:

To develop additional skill in social interaction revolving around the giving and receiving of services.

BASIC MATERIAL (Mini-Drama):*

Characters: Yaxare N (a woman)
Sidi (Chauffeur of Land Rover)
Henry (Peace Corps Volunteer)
(Optional) Mother of the Woman

Situation: Henry and Sidi are sitting in the Land Rover, which is jammed with parcels and suitcases, waiting for a colleague of Henry's who is off doing something in the village. A strange woman appears at the window of the Land Rover with her sick mother.

Woman: I bring my hope before you and before God. I have come to ask a favor of you.

Sidi: You are welcome.

Woman: If there is a place there, I want my mother and me to go with you to Bamako. She isn't well.

Henry: Oh, there are no longer any places. If there were places here your mother would go with us, but the car is full.

Sidi: Let's look at it together, because her mother is really suffering.

Henry: Wait while I ask my colleague if she can go. (He leaves.)

Woman: Please look for me. It's a problem for us; make an effort for us.

Sidi: It's very difficult.

Woman: God will make it easy.

(Henry arrives)

Woman: What did he say?

Henry: He said, 'No problem.' You (both) can go.

Woman: Praise God! I hope this doesn't trouble you too much.

Sidi: It's no trouble for us at all.

---

*See Teacher's Handbook, page 31.

HAAJU N YOKKU (Mini Drame):

Yaxare N: N da Alla jikke wuttu katt'an ŋa. N ri ke haaju muuru an ŋa.

Sidi: Bisimilla.

Yaxare N: Selli palasi ga no n ŋa, n w'a mulla n do n ma nan daga do xa ya Bamako. A mà selle.

Henry: Ayiwa, palasi ntaxa mobili n ŋa de. Palasi gan ni yere, o d'an ma telle ya, xa mobili n fakka n ya ni.

Sidi: O n'a faayi me maxa, bawo a ma tampinte a ya ni de.

Henry: N dugu n na n kappa-lemmu n tirindini, gill'a ga la wa telle. (A daga.)

Yaxare N: Xa da no n faay'o da. Lonjuuru n ya n'o ya; xa duuruxot'o da.

Sidi: A xote n ya ni de!

Yaxare N: Hari n'a noŋondi.

(Henry ri.)

Yaxare N: A ti kan moxo?

Henry: A ti, 'basi n t'a yi.' Xa la wa telle.

Yaxare N: Alahumdullila. A n maxa xa tooro de!

Sidi: Ke nt'o toorono.

ACTIVITIES:

1. Assign roles to members of the class. Each student should have a role to play. Practice the mini-drama and present it in class. Be dramatic.
2. Add lines to the drama or substitute new phrases for the ones already there.
3. Make up a part for the suffering mother and add it to the drama.

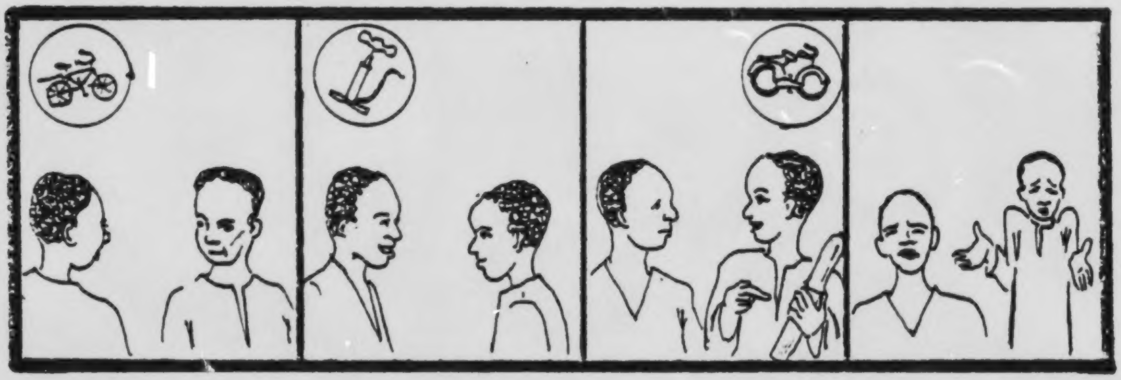
CULTURAL NOTES

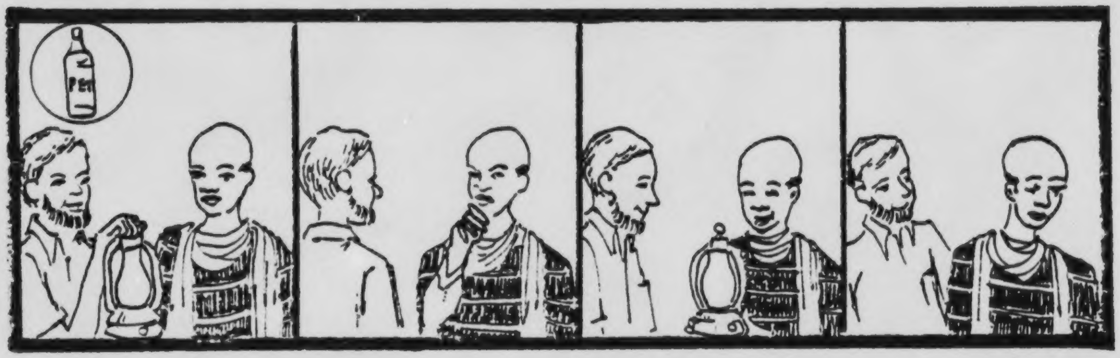
There are a number of 'politeness formulas' Soninkes employ in asking for favors: phrases like 'I hope I'm not troubling you,' 'God will make it easy,' 'I bring my hope before you and before God.' These formula normally require a response like 'It's no trouble at all' (even if it is) or 'It's very difficult' (if it looks impossible). If you have to refuse a favor, you should reassure the person asking it that you would certainly like to help him/her out, but that circumstances prevent it. If you agree to do something for someone, you should assure that person that it is not an inconvenience for you. Notice that Sidi first told the woman it was a very difficult thing she was asking; then he told her it was no trouble at all.

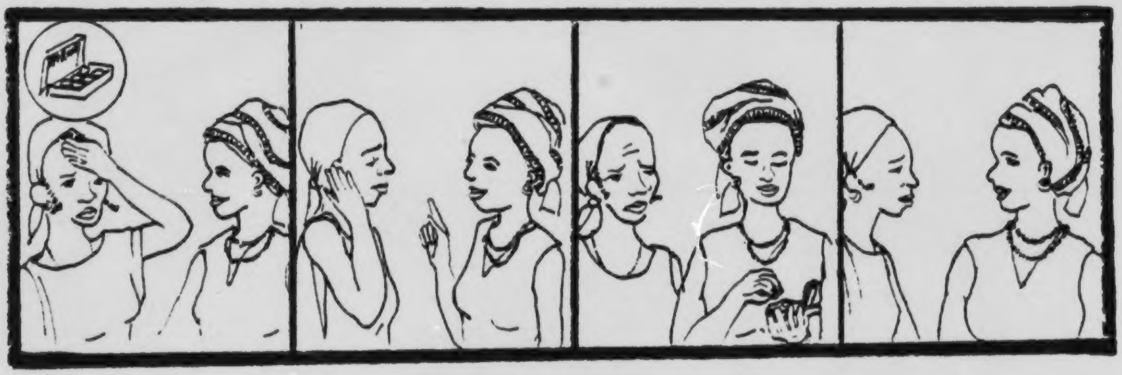
If you have to ask someone for something, phrase the question negatively: 'Don't you have a match?,' 'Don't you have any aspirin?' If the question is phrased in this fashion, it presupposes that the other person does not have the object you are seeking, and therefore will not be embarassed to turn you down.

Probably the thing you will have to refuse most often is an invitation to sit and talk. You should plan polite ways to extricate yourself from such situations if it is impossible for you to spend a few minutes with people. You can always promise to return later for an extended chat.

Grammar Note, See p. 103.







SUPPLEMENTARY MATERIAL (Role Play):*

Situations:

1. Mamadou wants to borrow an air pump because his bicycle has a flat. You only have an air pump for a mobylette and you know it won't fit his bike.
2. You have run out of kerosene for your lamp and you want to borrow some from your friend Sidi.
3. Someone asks you for an aspirin.

GRAMMAR NOTE

The benefactive construction with da appears frequently in this dialogue. For example:

Xa da no n faay'o da
You (aux) place the look at us for.
(Look at the place for us.)

Don't confuse this with the do construction meaning 'with, and.' This do construction is shown in the sentence:

Palasi gan ni yere, o d'an ma telle . . . .
Places if is here, us with-your mother are going.

The benefactive with da appears in Lesson 20 of the Grammar Handbook. The conjunction do is in Lesson 7 of the Grammar Handbook. The auxiliary da with transitive commands is explained in Lesson 12 of the Grammar Handbook.

---

*See Teacher's Handbook, p. 37.

FO TIMANDANU (Sketch):

DIGAAMU:

1. Mamadu daga mexen-si n pompe n muuru an baŋŋe.

   mexen-si
   mexen-si n pompe
   fanke nta n mexen-si n ŋa
   moto n pompe

2. An w'a mulla na lampan-ji roxo Sidi ya.

   Lampan-ji nta n maxa.
   Gell'a ga nt'an toorono.
   Xori nt'an toorono saasa.
   Ayi, tooro n su nt'a yi.

3. Sare yogo wa aspirini muurunu.

   Hari na nawondi.
   Hari banne nta n maxa.
   Duuroxoto.
   Fo gan nyi yere, n y'a kinn'an ŋa.

ACTIVITIES:

1. Select one of the situations presented and adopt a role appropriate to it. Use some of the phrases included under the description of the situation. Add your own. Let the play develop naturally and spontaneously.
2. Suggest new situations and new key phrases. Develop roles around situations you have already encountered. Be a borrower as well as a lender.

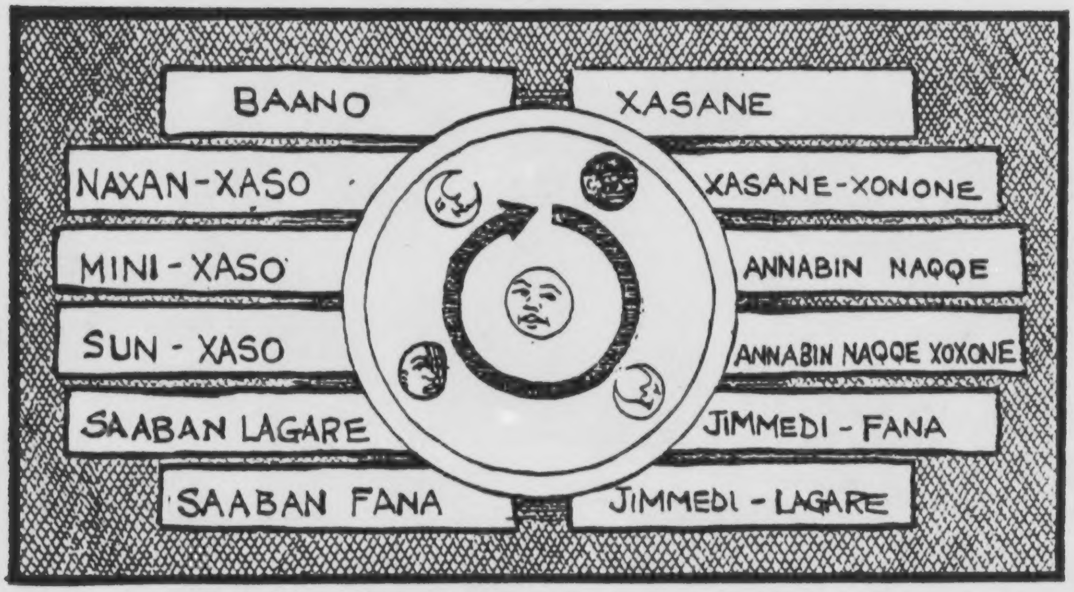
EVALUATION ACTIVITIES:

1. Review the objectives of this lesson and ask yourself if they have been met.
2. List two things you can do to ask politely for a favor. Write down one thing you can do to refuse a request politely.
3. Find a Soninke speaker and ask him/her for something. (For example, you could ask this person to help you figure out how many godes equals 650 Francs.) Apologize for troubling your helper and express your gratitude for their aid.

Basic Objectives:

Supplementary Objectives:

XASU N DO KOOTO


BAANO
XASANE
NAXAN-XASO
XASANE-XONONE
MINI-XASO
ANNABIN NAQQE
SUN-XASO
ANNABIN NAQQE XOXONE
SAABAN LAGARE
JIMMEDI-FANA
SAABAN FANA
JIMMEDI-LAGARE

Eleventh Lesson * Xara N Tammu N Do Baanande

OBJECTIVES

Basic Material:

To learn the days of the week and the months of the lunar year.

Supplementary Material:

To become aware of the prohibition of certain activities on particular days.

BASIC MATERIAL, Part A (Cummings Device):

Today is ________________________.

Yesterday was ___________________.

Day before yesterday was ________________________.

The day before the day before yesterday was ___________________.

Tomorrow will be _________________________.

Day after tomorrow will be _____________________________.

The day after the day after tomorrow will be ___________________.

Every Monday I go to the market.

Monday
Tuesday
Wednesday
Thursday
Friday
Saturday
Sunday

HAAJU N YOKKU, A (Système de Cummings):

Lenki ni ________________________ n ya.

Daaru nyi ______________________ n ya.

Daaru me n nyi ____________________ n ya.

Daaru me kiteere n nyi _________________ n ya.

Xumbane ni _____________________ n ya.

Xumbane falle ni __________________ n ya.

Xumbane falla kiteere ni _________________ n ya.

Tineeni-wo-tineeni, n wa telle saxa n ŋa.

Tineeni

Talaata

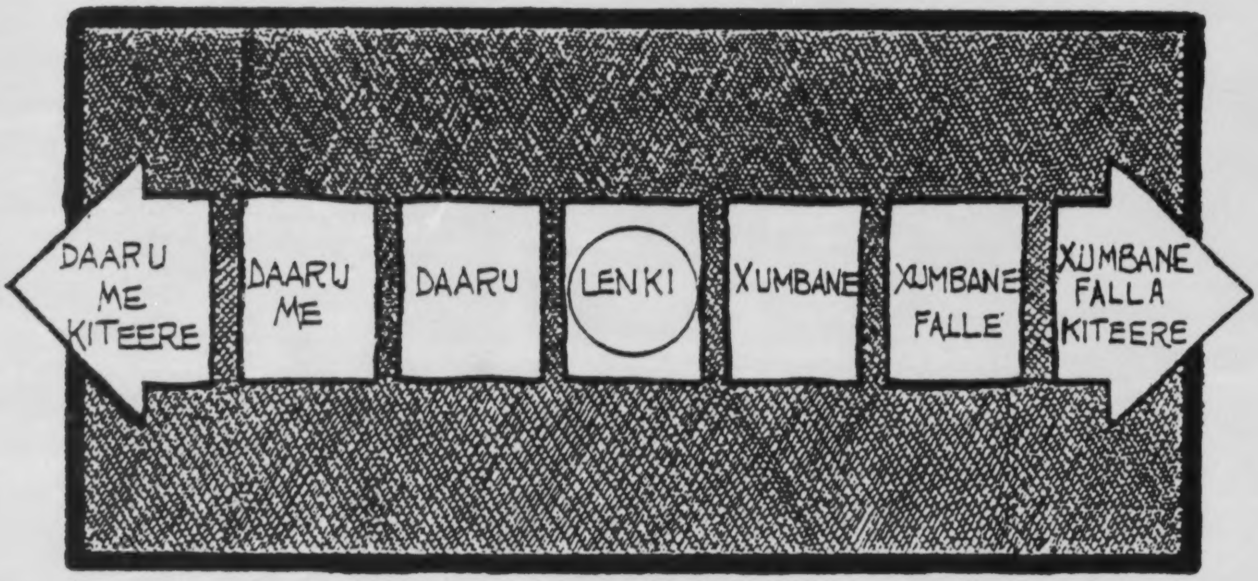
Araba

Alaxamisa

(Al)juma

Sibiti

Alahadi


DAARU ME KITEERE
DAARU ME
DAARU
LENKI
XUMBANE
XUMBANE FALLE
XUMBANE FALLA KITEERE

BASIC MATERIAL, Part B (Narrative):*

SONINKE MONTHS AND CERTAIN HOLIDAYS

The Soninke do not reckon time with the European calendar. They reckon time by the moon. Between the moon's appearance (coming up) and its disappearance (its death) is one month. The length of the months are not all equal: certain months have 30 days; certain months have 29 days. The meaning of this is that the Islamic year is shorter than the European year.

The year has twelve months: Xasaane, Xasaane-xoxone, Annabin-ŋaqqe (Ascension of the Prophet), Annabin-ŋaqqe-xoxone (Little Brother of the Ascension of the Prophet), Jimmedi I, Jimmedi II, Saaban I, Saaban II, Sun-xaso (the month of fasting), Mini-Xaso (the month of breaking the fast), Naxa-xaso (the month in the middle) and Baano (the month of Tabaski).

There are two big Islamic holidays. They are celebrated on the first day of Mini-xaso when the fasting is over, and the tenth day of Baano.

'Gurabaguraba' is also a Soninke holiday. It is celebrated on the sixth of Xasaane. The Sweeping-of-the-Uncles'-Places is done on this day. Sisters' children go to sweep the homes of their uncles (their mothers' brothers). Some uncles give women (that is, they betrothe one of their daughters to one of their nephews), some give money, some give cloth, some give other things.

---

*See Teacher's Handbook, p. 27, for a description of the Narrative Technique.

HAAJU N YOKKU, B (Narration):

SONINKA N XASU N DO
SONINKA N SALLU YOGO

Soninko n nta tubaabi n kalandiriye n jaate n lagana. I ni jaate n lagana ti xaso n ya. Xaso n sikke n d'a kalle n naxa n ni xasu-baane ya. Xasun-dallaye n feti baane yi: xasu yogo ni tansikke bito (30); i yogo ni tanfille do bito kabi (29). Ke n xanne maxa, silamini n siine n ya nan defu tubaabini n siine n ŋa.

Siine ni xasu tammi do fillo ya: Xasaane, Xasaane-xoxonne, Annebin-ŋaqqe, Annebin-ŋaqqe-xoxone, Jimmedi Fana, Jimmedi Lagare, Saaban Fana, Saaban Lagare, Sun-Xaso, Mini-Xaso, Naxan-Xaso, Baano.

Silami n salli xooro n ni fillo ya. I wa nyana Mini-xaso n baane, sumiye n ga na nyeme, a do Baano tammu.

Gurubaguruba xa ni Soninka-salle ya. A wa gemme xasaanan tammu n ŋa. Kaawu n sellande n nyana ke n koota ya. Gidan-yaxarin-remmu n wa tell'i kaawuni sella ke n koota yi. Kaawuni yogo wa yaxare kinni, foni wa xalisi kinni, foni xa wa yiraamu kinni, ma fo tana.

ACTIVITIES:

DAYS

1. Read the basic material, using the exercise on the days of the week to practice saying their names. Make up a hypothetical 'typical American week' and present it to the class. (For example, every Monday, the women of America wash clothes; every Tuesday the men of American go bowling....) Be creative.

2. Use this exercise to help you practice the habitual action construction (Grammar Handbook, Lesson 18). (For example, I used to go to dances on Saturday nights back home.)

3. Invite your Soninke teacher for coffee two days from today, or make an appointment with someone for Thursday evening of next week.

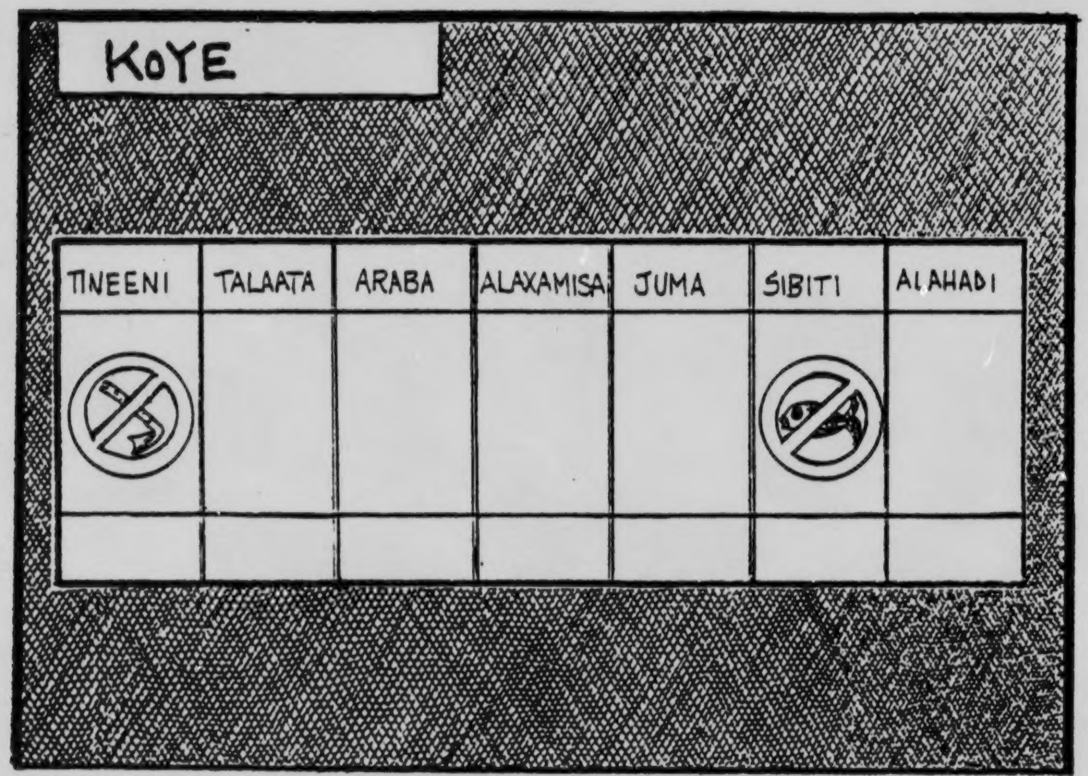
4. Tell the class what you were doing day-before-yesterday and the day before that. Tell what you plan to do tomorrow and the day after that.

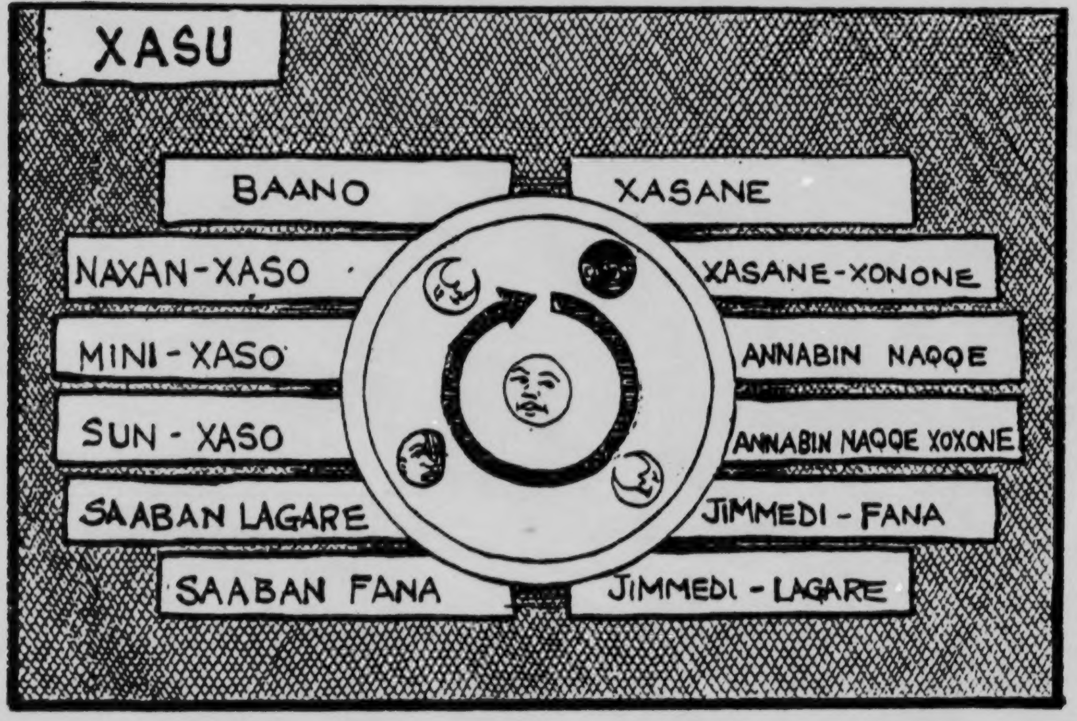
MONTHS

1. Find out what Lunar month you are currently in and calculate the number of months until Ramadan (the month of fasting) and Tabaski.

2. For the two months preceding Ramadan, it is forbidden to celebrate a religious ceremony (such as a wedding). Find out if there are any special prohibitions or requirements attached to any of the other months.

3. Besides the Fete at the end of Ramadan and the Fete of the Lamb (the Fete of Tabaski), there are two other Islamic holidays of some importance: the Prophet's Birthday and the Celebration of the Baptism of the Prophet's Daughter. Find out the Soninke names of these festivals and what happens on them.


KOYE
TINEENI
TALAATA
ARABA
ALAXAMISA
JUMA
SIBITI
ALAHADI


XASU
BAANO
XASANE
NAXAN-XASO
XASANE-XONONE
MINI-XASO
ANNABIN NAQQE
SUN-XASO
ANNABIN NAQQE XOXONE
SAABAN LAGARE
JIMMEDI-FANA
SAABAN FANA
JIMMEDI-LAGARE

SUPPLEMENTARY MATERIAL (Mini-Drama):*

Ray: Let's go fishing today.

Sidi: No, today is Saturday.

Ray: I know it's Saturday. What's between Saturday and other days. (What difference does it make?)

Sidi: The people of this village don't fish on Saturday.

Ray: Why don't the people of this village fish on Saturday?

Sidi: They say some people in ancient times went fishing on Saturday and they became monkeys. Since then, people don't go fishing on Saturday.

Ray: Are you kidding or are you serious?

Sidi: I'm serious. I'm not going today.

Ray: Is Saturday the only day or are there others?

Sidi: Saturday is the only day that we don't go fishing. And we don't give condolences on Saturday either.

Ray: I don't understand.

Sidi: They say that when you give condolences on Saturday, death will return.

Ray: And other days?

Sidi: Mondays certain Soninke don't cultivate their fields.

Ray: Can we go fishing on Monday?

Sidi: Yes, let's leave it until Monday.

Ray: May God show Monday to us.

Sidi: Amen.

---

*See Teacher's Handbook, p. 31.

FO TIMANDANU (Mini Drame):

Ray: O n daga tangi lenki.

Sidi: Ayi, lenki ni sibiti n ya.

Ray: N wa tu nan ti sibiti n ya ni! Manne n'a do koota kuttu n naxa?

Sidi: Debenko nta tangini sibiti n koota.

Ray: Manne ni debenko nta tangini sibiti n ŋa.

Sidi: I ti ganninko yogo daga tangi sibiti n ŋa, i nya funu ya. Gelli ke, sare ntaxa telle tangi sibiti n ŋa.

Ray: An sangana ya ba, m'an n'an soobe n ya.

Sidi: N ni n soobe n ya. N nta telle lenki.

Ray: Sibiti n baana ya ni ba, ma koota tana w'a yi?

Sidi: Sibiti n baana ya ni o ga nta telle tangi. Duwaŋŋe xa nta nyana sibiti n ŋa.

Ray: N ma ke n faamu.

Sidi: I t'an ga na daga duwa sibiti n ŋa, kalle n fillene ya.

Ray: Koota kuttu n xa?

Sidi: Tineeni n koota Soninko yogo nta soxono.

Ray: O la wa telle tangi tineeni n ŋa ba?

Sidi: Yo, O n'a wara tineeni n ŋa.

Ray: Hari na tineeni koy'o yi.

Sidi: Amiina.

ACTIVITIES:

1. The teacher will read the mini-drama aloud once with the students following along in their books. He or she should then read the text again with the students just listening for comprehension.
2. The student should ask questions about the text, either to clarify the cultural materials presented or the grammatical forms shown.
3. Students can select parts and present the mini-drama as a dramatic reading.

CULTURAL NOTES

The prohibition against fishing on Saturday and giving condolences on Saturday stems from the belief that whatever happens on that day will happen again during the year. Thus if you go to express your sympathy for someone's death on a Saturday, you will have to repeat this unpleasant task again in the course of the year. In other words, if you have bad news for someone, keep it for Sunday or Monday if possible.

The name of the Fete of the Uncles 'Gurabaguraba' is taken from the way the holiday is announced. On the day that the children are to go sweep their mothers' brothers' homes, the woman of the village reverse large calabashes over the mouths of water canaris and beat on them. The canari acts as a resonator, making the sound from which the holiday takes its name.

SPECIAL CULTURAL NOTE

The Lunar Calendar

The Islamic calendar begins with the Prophet Mohammed's flight from Mecca to Medina (AD 622 by the Gregorian calendar). It is based on lunar cycles and is thus shorter than the solar year. The lunar year has 354 days, as opposed to 365 solar days, which means that all Islamic holidays--including the New Year--move backwards through the seasons. Every 32-1/2 years, there is a complete regression; that is, every 32-1/2 years Islamic New Year will fall on the same date as would be reckoned on a solar calendar.

The Islamic claendar is divided into 30-year cycles. During each cycle, 19 years have 354 days and 11 years have an extra day each. Thus every thirty years the lunar calendar is brought into synchronization with the solar calendar.

The year has 12 months, which are alternatively 29 and 30 days long. The Soninke months correspond roughly to the Arabic months, although there are some differences in their names. Ramadan, the ninth month of the lunar year, is a month of fasting all over the Moslem world, and the name of the ninth Soninke lunar month reflects this (The Month of Fasting). During Ramadan adults must fast from sun-up to sun-down, a fast which extends to water, to cigarettes, even to one's own saliva.

According to the Koran, Moslems must see the new moon with the naked eye before the month of fasting begins. If the moon is not visible on the 29th day of the preceding month, another day is added to that month and the fasting begins the day after that. The end of Karem (Ramadan) is determined by the same procedure. There is an official sighting of the moon in Cairo, and the results are broadcast by radio to the rest of the Islamic world. However, in Mali, the Imman of Bamako decides the end of Karem.

EVALUATION ACTIVITIES:

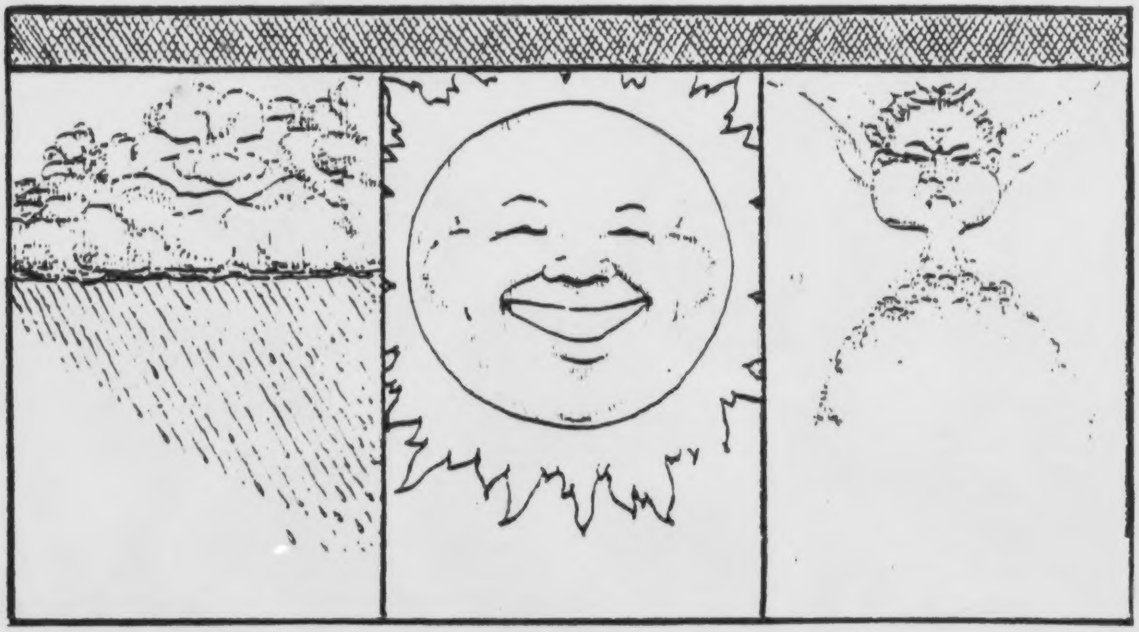
1. Give the names of the days of the week and the terms for day-before-yesterday, yesterday, tomorrow and day after tomorrow.
2. Give the name of the Ninth Lunar Month and the twelfth Lunar Month. Say what they are notable for.
3. Explain why the seasons and the months do not coincide in a regular way over the short term.
4. State two things you would not want someone to tell you on Saturday if you were a Soninke.
5. Review the objectives and assess your progress.

Basic Objectives:

Supplementary Objectives:

SIINE N WAXATINI

THE SEASONS OF THE YEAR



Twelfth Lesson * Xara N Tammu N Do Fillande

OBJECTIVES

Basic Material:

To learn the names of the seasons and be able to say something about the activities normally associated with them.

Supplementary Material:

To give brief descriptions of the seasons in the United States.

BASIC MATERIAL (Prose Passage):*

The Seasons of the Year

The year has three major seasons: the cold season, the hot season and the rainy season. The first period is the cold season. It begins the month whose European name is November and it ends in the month of February. The women gather banco, cattle dung and water. They plaster and decorate their houses.

The second period is the hot season. It starts around March and lasts until June. The men make bricks, they dig wells (cattle-watering wells and drinking-water wells), they build houses. They water the cattle, they go cut grass and they cut stakes for fences. The end of the hot season is 'kandaara.' The Soninkes clear their fields. They cut down old stalks and brush in their old fields (the ones previously cultivated). They cut down trees in the new fields and burn them.

The last season is the rainy season. It lasts from July to October. When the first rains fall, the Soninkes go to plant. When millet appears, they cultivate it once. After that, they do it a second time. The end of the rainy season is 'kaawule.' When the millet breaks open, they go to guard it. When it's ripe, they bend it down and cut it.

---

*See Teacher's Handbook, p. 35.

HAAJU N YOKKU (Passage de Prose):

Siine n Waxatini

Waxati-xooro sikki ya ni sinne n ŋa: mulle, kineye, a do xaaxo. Waxati-fana ni mulle n waxati n ya. A wa joppene tubaabu xaso be toxo n ga ni 'novembre,' a na nyeme 'fevrier' xaso n ŋa. Yaxaru n na doore n gana, a do na xuro, a do ji. I na xubu n beexi, n'i jaba.

Waxati-fillandi n ni kineye n ya. A wa joppene 'mars' katta 'juin.' Yugu n na tuufa n katu, i na gedu n jaaba, (na minindi-gedu do nyoŋo-gedu), i na xubu n taga. I na nani n minindi, i na daga bubbe, i na daga solu kuti na sangallu n sigindi. Kineye n lagara ni kandaara n ya. Soninko wa goolini: mano n do bodogu n wa soppin'i te xaso n ŋa. I wa yittu n sagan'i te kurumbo n'i bi.

Waxati-sikkande n ni xaaxo n ya. A wa joppene 'juillet' katta 'octobre.' Baawo n ga na katundi, Soninko na daga tifi. Yille n ga bagu, i n'a te n joŋu. Ke n falle, i na filla. Xaaxo n lagaru n ni kaawule. Yille ga na kare, i na daga tangandi, a ga na moyi, i n'a dampu n'a fata.

ACTIVITIES:

1. The teacher should read the passage aloud while the students follow along in their books.
2. As the teacher reads slowly, the students should mark the words they don't understand. For example:

   Waxati-fana ni mulle n waxati n ya. A wa joppana tubaabu

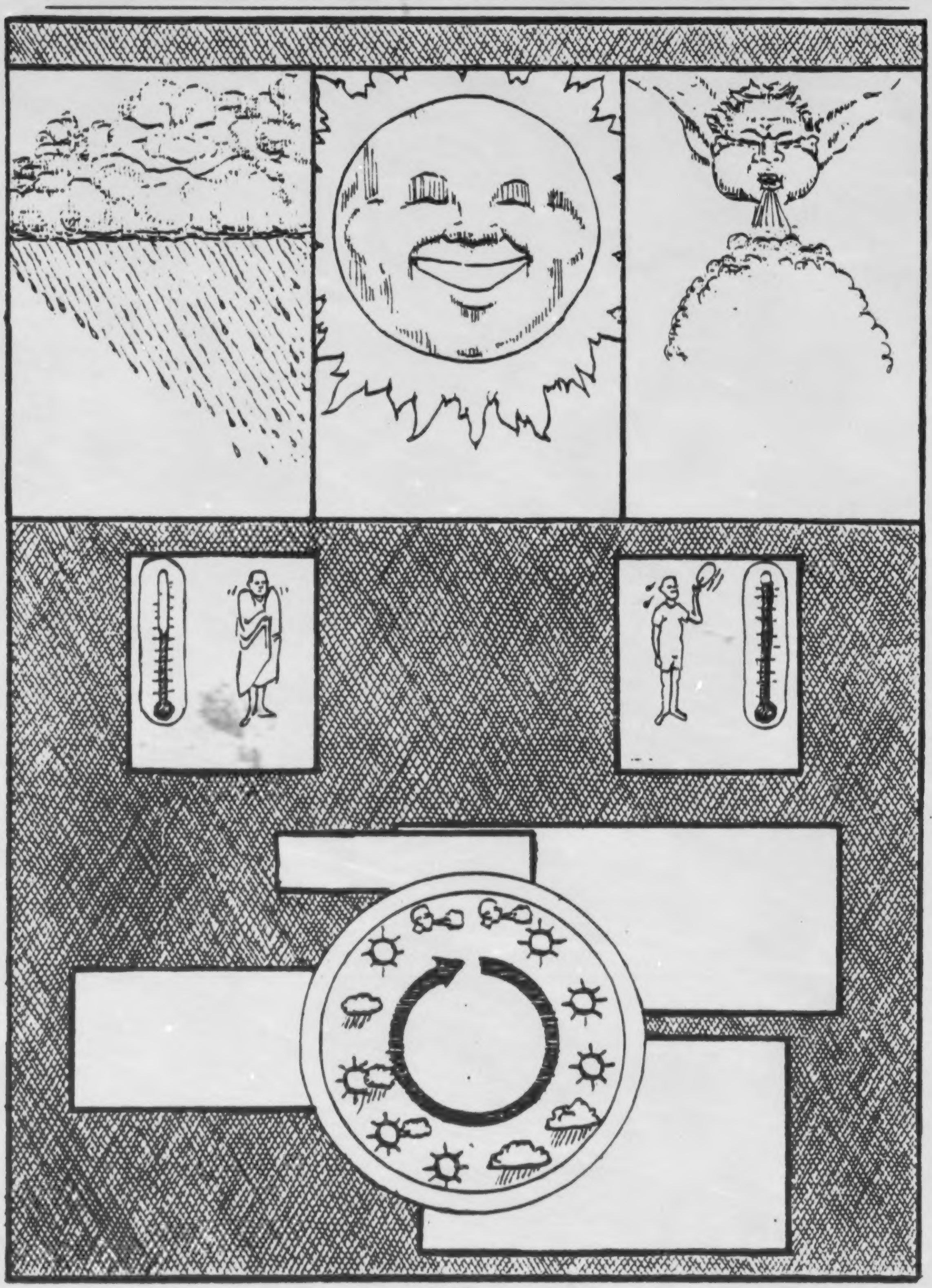
   xaso be toxo n ga ni 'november.'
3. Each student should then tell the teacher which words he or she did not understand. This way the teacher can see which words are new for everybody.
4. The teacher will define some of the new words for the class, and let the students work out the meanings of the others from the translation. Each student should share with every other student what he or she has worked out.
5. Label the illustration using words and expressions from the prose passage.

GRAMMAR NOTES AND REFERENCES

This passage contains a number of temporal clauses, which are marked as such by the subordinating particles ga and na. These are explained in the Grammar Handbook, Chapters 21, 22, and 23.

CULTURAL NOTE

In the Guidimaxa, the interior and exterior walls of the banco houses are painted. The paints are made of natural materials: cattle dung which has been rotted in pits, powders made from termite mounds, different kinds of earth and clay. The women apply these 'paints,' sometimes up to six colors, in exquisite designs which really must be seen to be appreciated. If you are not assigned to the Guidimaxa, by all means make an effort to get there at some point during your stay in Africa. You will never forget it.



SUPPLEMENTARY MATERIAL (Constructalog):*

Using the words provided, (and others of your own choosing), describe the seasons of the year in the United States. Try to describe what people do during these seasons. Say which season you like best.

rain
hot
school
fog
lightning
to play ball
flowers
cold
hail
wind
thunder
snow
pleasant
mud
tornado
to swim

GRAMMAR NOTE

This exercise can be done by comparing the seasons in the United States to the seasons in West Africa. For example, you could say that the hot season in Africa is worse than the hot season in the United States, but the cold season in the United States is worse than in Africa. To do this kind of comparison, see Chapter 27 in the Grammar Handbook.

---

*See Teacher's Handbook, p. 19.

FO TIMANDANU (Constructalogue):

kamme
teye/tawo
lokkolu
xuuruye
yelumbeye
xooda fati

fuuge
mulle
meramelle
fanke
direye

neesi
liŋe/liŋo
botoxa
dundo
xini

ACTIVITIES:

1. Working individually or in pairs, students should write dialogues describing the seasons in the United States, outlining the activities associated with them. (See Grammar Notes at the end of the Basic Materials section for a suggestion as to how to procede in the first part of this project.)

2. Use Soninke creatively to describe such activities as going on picnics, going to baseball games, skiing, playing tennis, going trick-or-treating as a child.

3. Each student should select one seasonal activity and try to explain with words, pictures and body language how to do this thing. This can be like a student's 'spiel,' except that the students can write their descriptions out in advance. They should not be read however. The written versions should merely serve as 'notes' for the orally-presented version.

4. Each student should also be prepared to explain his or her reaction to the weather in Africa. If the student knows Africans in the United States or if the Soninke teacher has been to the United States, the students should also be prepared to discuss African reactions to American weather.

CULTURAL NOTE

The word 'fuuge,' translated 'flowers' actually means 'blossoms'..... the parts of trees which flower before producing fruit. There are no garden flowers as we know them in the Sahel.

EVALUATION ACTIVITIES:

1. Topics for a class discussion in Soninke:

   A. On the basis of information contained in this lesson, which season would you find most conducive for organizing some kind of community development project? When do people seem to be most occupied with agricultural and other activities, and when do they seem to be most free?

   B. Discuss the relationship between the seasons and the Soninke calendar. What would you anticipate would be the hardest season for the month of Karem to coincide with?

   C. Interview several Soninke about their favorite times of the year and their least favorite times of the year. Make this the basis of a class discussion aimed at explicating the seasons and seasonal activities.

2. Were you able to carry out any of the above discussions in Soninke? If so, you're doing very well. At the very least you should be able to say a few sentences in Soninke on one or more of the topics above.

3. Refer to the lesson objectives. Did you achieve them?

NYIINYE N

THE EARTH

SENEGAL RIVER

Thirteenth Lesson * Xara N Tammi N Do Sikkande

OBJECTIVES

Basic Material:

To be able to give a brief description of the ecological problems faced by Soninke villagers.

Supplementary Material:

To learn some of the vocabulary concerned with soil types and land forms.

BASIC MATERIAL (Narrative):

Everyone knows that the Sahelian peoples' livelihood comes from farming and animal husbandry. For the past years however there has been drought. The plants died and people turned toward animal husbandry straight away. But as for animals, when they are given food, it is the few remaining trees in the bush that the shepherds cut for them. The farmers themselves clear out and burn the trees in the fields. With all this, the Sahel advances into our country. Farming and animal husbandry are obligatory for us. This being the case, what we do? Everyone should think of finding the way in which our lands can be improved. When our earth produces in the old way, our livelihood will be given back to us. This will be fortunate for us all.

HAAJU N YOKKU (Narration):

Soxo Nyiinon-Xanani N D'i Xonno

Beesu wa tu ti saheli n jamaane n biraado n bakka soxe n do naburumareye n ya. Ku siina danginto, kaawaye n nya. Soxofoni n bono, hadamaaxu n toloŋo katti naburu n ŋa. Naburu n xa, m'i ga na yige ya kineye n ŋa, yitti lamaanu be ga toxo gunne n ŋa nagaano n w'i kutunu katti naburu n ŋa. Soxaano n yimme wa yittu n sagana bakka teni n ŋa. Ke n xa su ya ni saheli n daxandi o jamaane n ŋa. Soxe n do naburumareye n xa ni wajibi n ya yi o maxa. Ke n bire yi, o nan xawa na manne nya? Beesu nan simme na moxo muuru o gunne n ga sirono moxo be yi. O nyiinyo n ga yillene i moxo xase n ŋa, n'o biraado n kini o yi. O su xeeri n ni ke n ya yi.

ACTIVITIES:

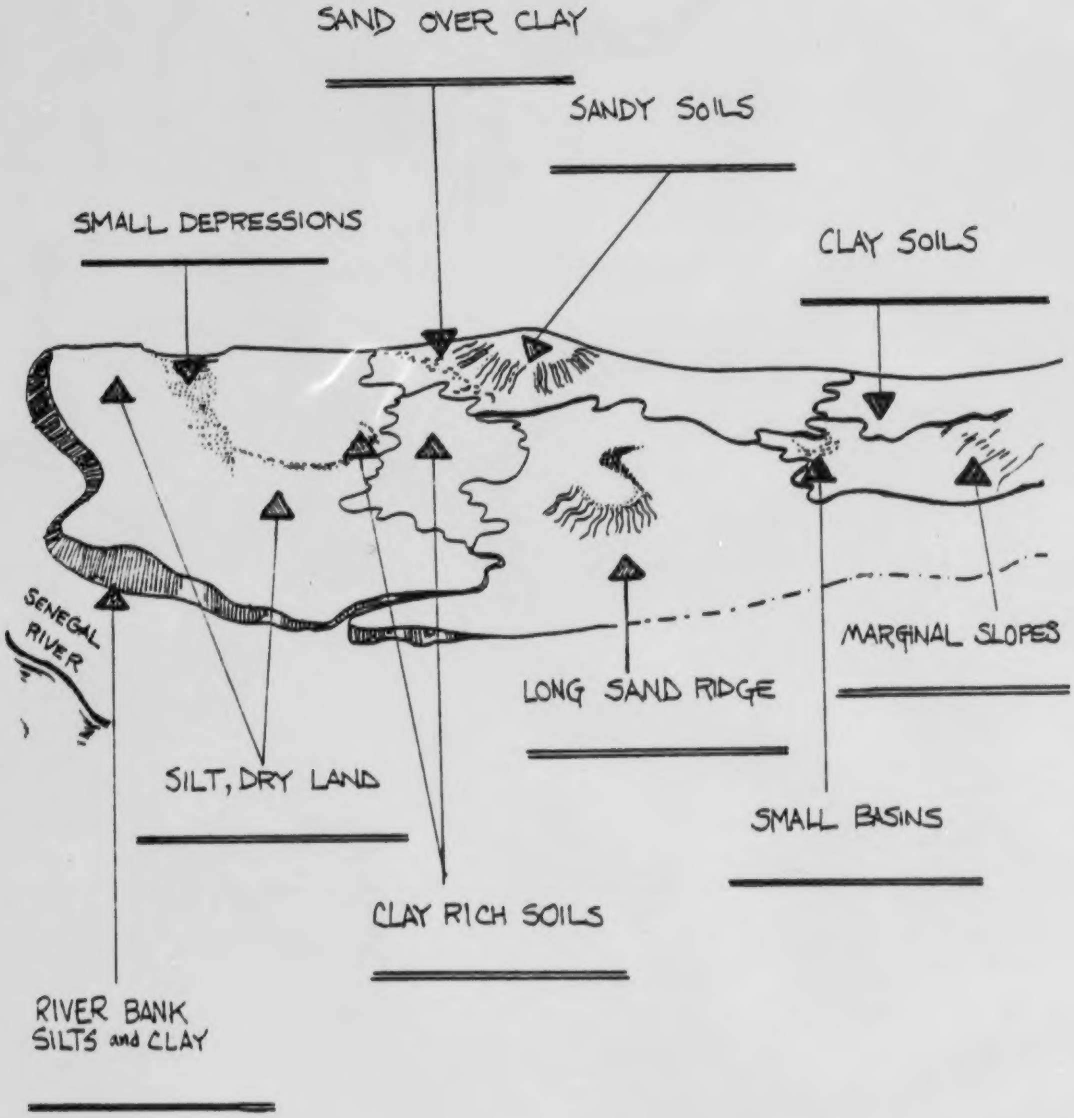
1. A student should be selected to read the narrative a few phrases at a time following the teacher. Each student in turn should practice reading a sentence or two aloud to get the flow and rhythm of the language.
2. The teacher should go over the grammar in the passage, clarifying any features the students find confusing.
3. The students should try to explain to the teacher, in Soninke, the conservation techniques American farmers adopted in the '30's and '40's to cope with ecological problems similar to those described in the narrative: crop rotation, contour plowing, the introduction of soil-holding trees and grasses, and so forth.
4. Discuss, as much as possible in Soninke, the relationship between people's economic pursuits and their effects on soil, water and air. Explain to the teacher some of the problems Americans face because of their subsistence patterns.

GRAMMAR NOTES

This passage contains a number of nominalizations (verbs that are used as nouns). For example:

soxe	farming	from soxo	to farm
biraado	livelihood	from bire	to live
naburumareye	animal husbandry	from naburu mara	to raise animals

For the most part nominalizations follow a pattern. That is, the suffix -ye is added to the verb to derive the corresponding noun. You see this in the example of animal husbandry, where mara becomes mareye. On the other hand, soxe and biraado are irregular, therefore they must be learned as exceptions to the 'rule' for deriving nominals. See Chapter 20 in the Grammar Handbook for more information.


SAND OVER CLAY
SANDY SOILS
SMALL DEPRESSIONS
CLAY SOILS
SENEGAL RIVER
MARGINAL SLOPES
LONG SAND RIDGE
SILT, DRY LAND
SMALL BASINS
CLAY RICH SOILS
RIVER BANK SILTS and CLAY

SUPPLEMENTARY MATERIAL (Spiel):*

Land Forms and Soil Types

The teacher will give a brief talk covering the vocabulary items on the facing page.

sandy soil mixed with loamy dark earth (suitable for peanut and dwarf millet cultivation)

white sandy soil (best for peanut cultivation)

dark sandy soil (suitable for giant millet or dwarf millet)

hard, rocky or clay soil (suitable for millet or cotton)

flood plain where fields are made after flood recedes (called 'falo' in Fulfulbe)

clay and gravel plain (unsuitable for corn cultivation)

elevation which is never flooded

plain (fertile)

elevation

fertile, humid valley (also called raqqe or nappo)

---

*See Teacher's Handbook, p. 29.

FO TIMANDANU (Causerie):

Land Forms and Soil Types

siŋa kappe

siŋa xulle

siŋa binne

katamaɲɲe

gufure

nyaiiwalle

doŋa

seebo

tintiŋa

porowolle

150

ACTIVITIES:

1. The teacher should give his or her spiel with the students listening. Pictures or drawings can be used as illustrations.

2. The second time through the teacher's talk, students should take notes on what the teacher says. The teacher should then repeat the spiel a third time with the students preparing questions to ask at its conclusion.

3. Discuss, as much as possible in Soninke, the kinds of objects, trees and plant life found in the physical environment of the Guidimaxa. It would be useful to examine pictures of the area, such as are included in The Guidimaka Region of Mauritania by Bradley, Raynaut and Torrealba. London: The War on Want, 1977.

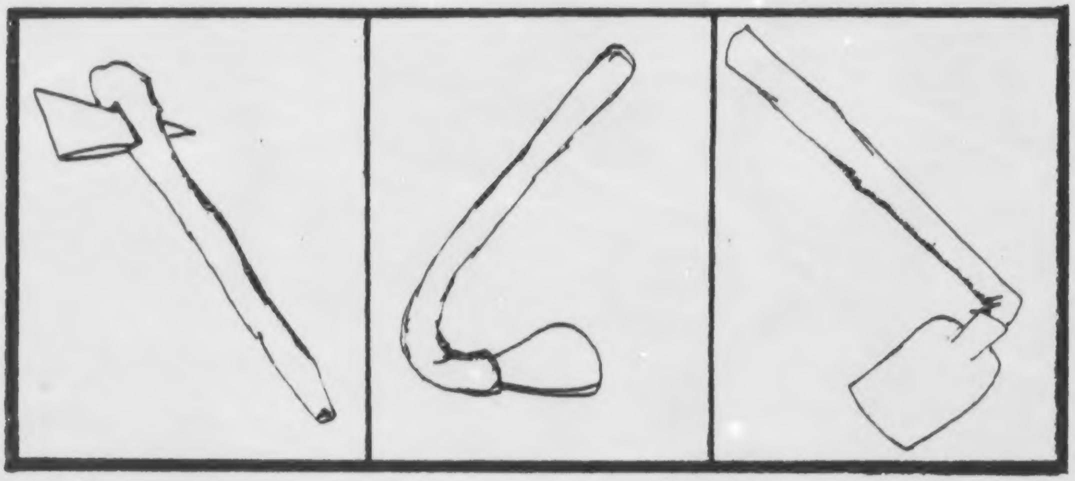
4. Each student should prepare a brief description of the physical environment where he or she lived prior to joining the Peace Corps. Make this a homework assignment so that everyone has the time to amass the proper vocabulary for describing climate and geomorphology.

EVALUATION ACTIVITIES:

1. Describe some of the problems caused by the drought in northern West Africa, including how this phenomenon has affected people's lives.
2. Discuss how a change from farming to animal husbandry contributes to the degradation of the natural environment. Discuss reasons why it is difficult for the Soninkes to do otherwise. Refer to information given in preceding lessons.
3. Describe the major physical features of Soninke country.

SOXE

AGRICULTURE



Fourteenth Lesson * Xara N Tammi N Do Naxatande

OBJECTIVES

Basic Material:

To learn vocabulary needed in an elementary discussion of farming techniques.

Supplementary Material:

To be able to give additional information on crops and farming practices.

BASIC MATERIAL (Prose Passage):*

After the hot season, the burning off is done. Big trees and little trees are cut to be collected together in the middle of a field. When they are dry, they are burned. The stalks from the old fields are gathered together for burning. Peanut plants are cut, and their staw is made into food for horses.

After the burning off, the farmers wait for rain. When the first rains fall, the fields are planted. The type of earth is chosen according to the plant. If they cultivate giant millet, they choose hard (clay) soil, as this will hold the water. If they cultivate dwarf millet, they choose sandy soil. If they plant corn, they make a 'jabande.'

Men plant millet. Women plant peanuts and rice, okra and indigo and other little things.

The whole family cultivates together from morning until the first prayer time. When the first prayer time arrives, the head of the family releases the children. At that time, everybody goes to his 'salluma' (his own private field).

After the first cultivation, a second is done, and in some fields, a third. This is for giant millet. When it opens, the 'chasing away' begins. Children pass the day in the fields to chase away birds and monkeys.

When kaawule is over, curing is done. Piles of millet plants called dugaane, stand in the middle of the fields, or piles of corn plants (sooji) or piles of peanut plants (sunsu). After a month or two has passed, the plants are brought into the village. The millet is harvested. The corn is watched. The peanuts are separated (from their roots and stems). They call this time 'sanjaane.' The village is very pleasant at this moment. Children spend the evening amusing themselves in the public squares.

---

*See Teacher's Handbook, p. 35.

HAAJU N YOKKU (Passage de Prose):

Gelli kineye n bire n na, gooliye n wa nyana. Yitti-xooro n do yitti-tugunnu n wa kutini nan kafi me yi te n noxo n ŋa. I ga na kaawa bire be, i w'i bini. Te-xaso n mano n xa wa kafini me yi nan bi. Tiga n ga na kati, merexe n wa nyana sini n biraado n ŋa.

Gooliye n nyeme falle, soxaano n wa taaxunu na kamme dugu. Kan-fana (baawo) n ga na xanu, teni n wa tifini. Soxo-nyiinye sugande n nyana ti soxofo n ya yi. Gell'i ga nyeneko n ya soxono, i na nyiinyi-xote sugandi, ke be la ga ji n lagana. Gell'i ga suuma n ya soxono, i wa seyi-nyiinye n sugandini. Gell'i ga makka n xa ya soxono, i na jabande n dabari.

Yugu n wa yille n soxono. Yaxaru n wa tiga n do maaro n do jaxataŋŋe n soxono, a do gara n do fo miso tana.

Kan su wa soxono do me ya, gelli suxuba ma sallifana. Sallifana n ga na kinye, ka-gume n wa leminu n walla. Ke n bire yi beesu wa tell i salluma n ŋa (i dura n te n ŋa).

Joŋa n ga na nyeme, filleye n wa nyana teni yogo wa sikkene. Ke n na nyi yillu xooro. I ga na kare, xateye na joppe. Leminu n wa kirana teni n ŋa na yeliŋu n do funu n xata.

Kaawule n ga na dangi, fateye n wa nyana. Dugaane n wa sikki te n naxaane n ŋa, ma sooji (makka) m ma sunsu (tiga). Xasu baane ma fillo ga na dangi, soxofoni wa rono kani n na. Yillo n na gane; Makke n na korosi. Tiga n na kati. I wa ke n waxati xilli 'sanjaane.' Debe liŋo bire n ya ni. Leminu n wa sunkana sangana bara n ŋa.

ACTIVITIES:

1. The teacher should read the passage with the students following in their books. The students should mark any vocabulary items that are new to them at this time.
2. The teacher should then ask each student to give a list of words that he or she did not recognize and construct a 'master list' of new items on the blackboard. When the master list is constructed, the teacher should spend some time going over each item, being certain that everyone understands its meaning and use.
3. The teacher should then select individual students to read several sentences aloud after he or she has read them first. Students should ask questions about the text for the teacher to answer. The teacher should ask questions for the students to answer.

GRAMMAR NOTES AND REFERENCES

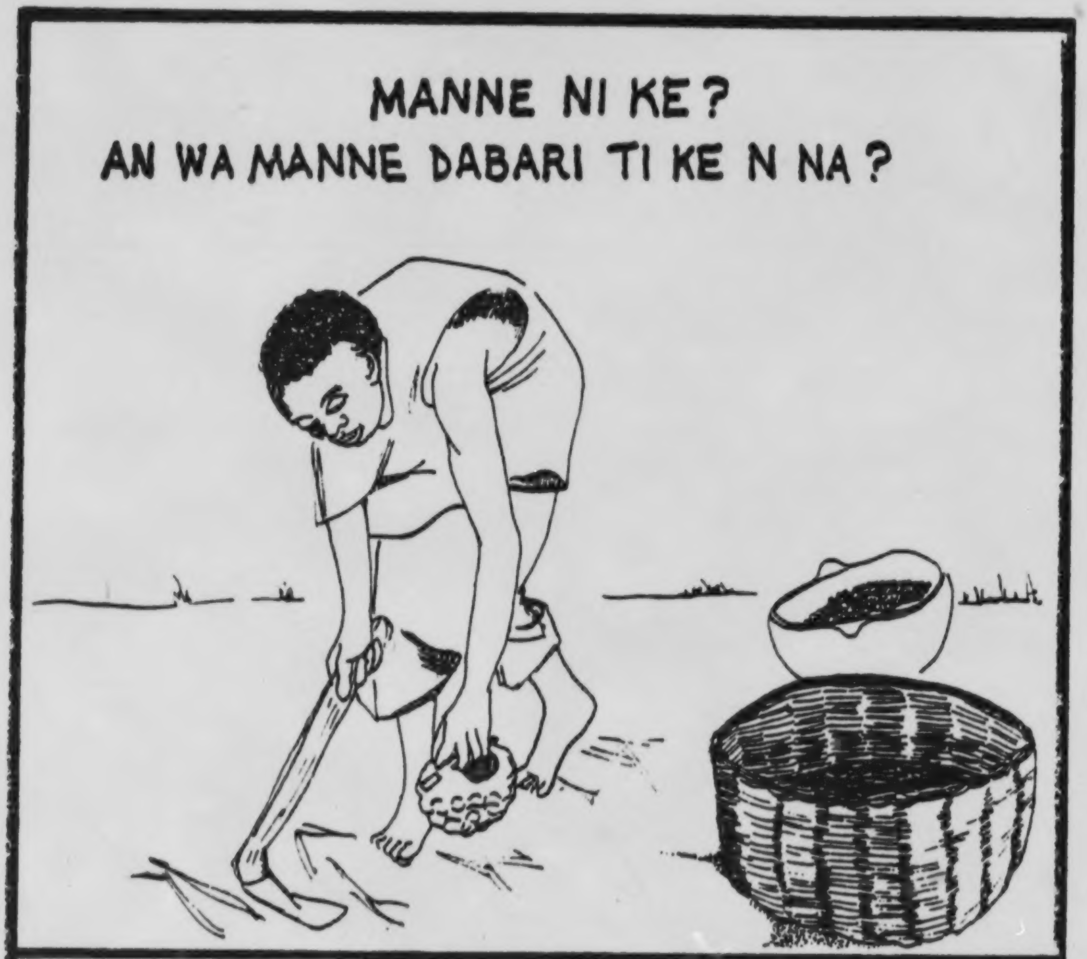
This prose passage is particularly rich in verbs in their incompletive aspect forms, especially in those verbs explained in Grammar Handbook, Lesson 15, the so-called 'Patient Middle Verbs.' For example, in the first paragraph, you find:

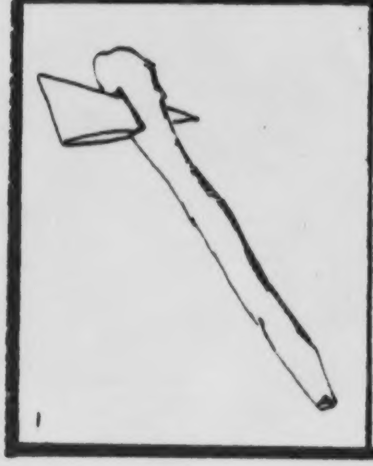
'Yitti-xooro n do yitti-tugunnu n wa kutini . . . . .'

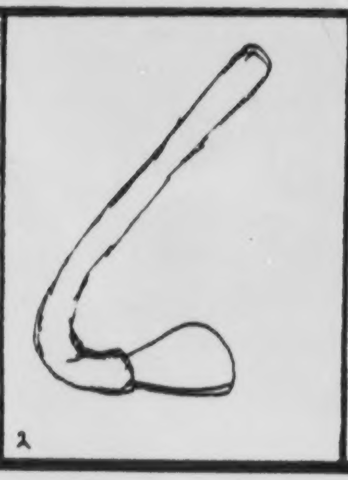
The subject of the sentence is 'big trees and little trees' and the verb is the verb 'to cut.' This has to be translated into English as a passive sentence

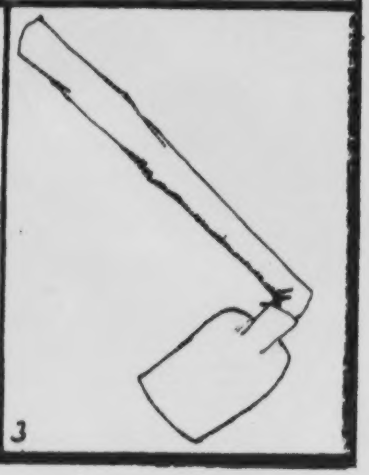
'Big trees and little trees are cut . . . . .'

The sentence is not, however, passive in Soninke. In this language many verbs like 'cut,' 'burn,' 'do,' 'make' can have inanimate subjects without being made passive. To understand this more fully, see Lesson 15 and 16, 'Middle Verbs' and 'Agent Middle Verbs' in the Grammar Handbook.


MANNE NI KE?
AN WA MANNE DABARI TI KE N NA?


1


2


3

SUPPLEMENTARY MATERIAL (Narrative):

When the rains quit, the Soninkes pay a Fula or a Moor to park their cows in their field, to make a 'jabande.' After the rainy season is over, they make flood-plain fields on the river banks. They put corn in them, they put beans in them, and sweet potatoes and watermelon.

Millet has its own special field. Corn has its own special field, although beans are sown in both millet and corn (fields). Calabashes too go into these fields, as does okra.

When the fertilizer gets old and they can't grow corn in it anymore, the Soninkes put millet in its place.

FO TIMANDANU (Narration):

Xaaxo n ga na bagu, Soninko wa Fulla ma Suraqqu n tugana n'i nani saxundi i teni n ŋa, i n'i jabandi. Xaaxo bagu falle xa, i wa folon-teni dabarini jin-laqqu n ŋa. I wa makka n ron'i ya, i wa molle ron'i ya, a do fataata, do gonje.

Yille n te n n'i dura n ya. Makka n te n xa n'i dura n ya, xa i wa molle n tippi do yille n do makka n ŋa. I wa xolle n xa rono tenu n ŋa, ma jaxataŋŋe.

Jabande n ga na xaso, i ntaxa makka ron'a yi, Soninko na yille n ya rono a batte n ŋa.

ACTIVITIES:

1. The teacher should read the narrative aloud with the students following in their books. He or she should read the passage a second time aloud and ask questions about it.
2. Students should try reading parts of the passage aloud too.
3. You should examine the pictures of the agricultural implements in the middle of the Lesson and discuss their names and functions. Try to integrate the two descriptions of agriculture with the discussion of the implements to get a fuller picture of farming techniques and practices.

CULTURAL NOTES

The Soninkes have two major farming techniques: flood plain farming and dry land farming. The former has been badly affected by years of drought in the Sahel. Because there has been little rain in the past few years, the rivers have not risen and flowed over their banks, to deposit the fertile silt that the Soninke typically establish their fields in. Recent harvests have been very poor throughout this part of West Africa as a result.

The Soninkes do not practice crop rotation systematically although, as this passage shows, they will plant millet in a field too exhausted to be planted again in corn. They will also let fields lie fallow for three or four years, attempting to restore their capacities to yield. The cutting and burning of trees is a time-honored agricultural device which puts minerals back into depleted fields. At the same time it has the additional benefit of destroying many insects and their larvae that would otherwise threaten the crops. Unfortunately this practice is not without negative consequences: the destruction of trees in this part of the world is now threatening to alter the lives of both human and animal populations.

FATANFASINDE

EVALUATION ACTIVITIES:

1. Are you able to discuss any of the following topics in Soninke, even on a simple level? Try one.

    A. Discuss with your class the major agricultural products produced by the Soninke and the major agricultural techniques employed to produce them.

    B. Discuss the division of labor in agriculture: what do women plant and what happens to this produce? What do men plant and what happens to this produce?

    C. Discuss the possible consequences of continued drought in the Sahel for the agricultural peoples who make their livelihood by flood-plain farming. How might this affect their traditional patterns of social organization and political organization in addition to whatever effects it has on their economy. Think back to what you have read about the effects of drought in the United States in the thirties. What happened to farmers and their families? How was the situation eventually brought under control? What agricultural techniques were introduced in this period that helped restore the environment to its former state?

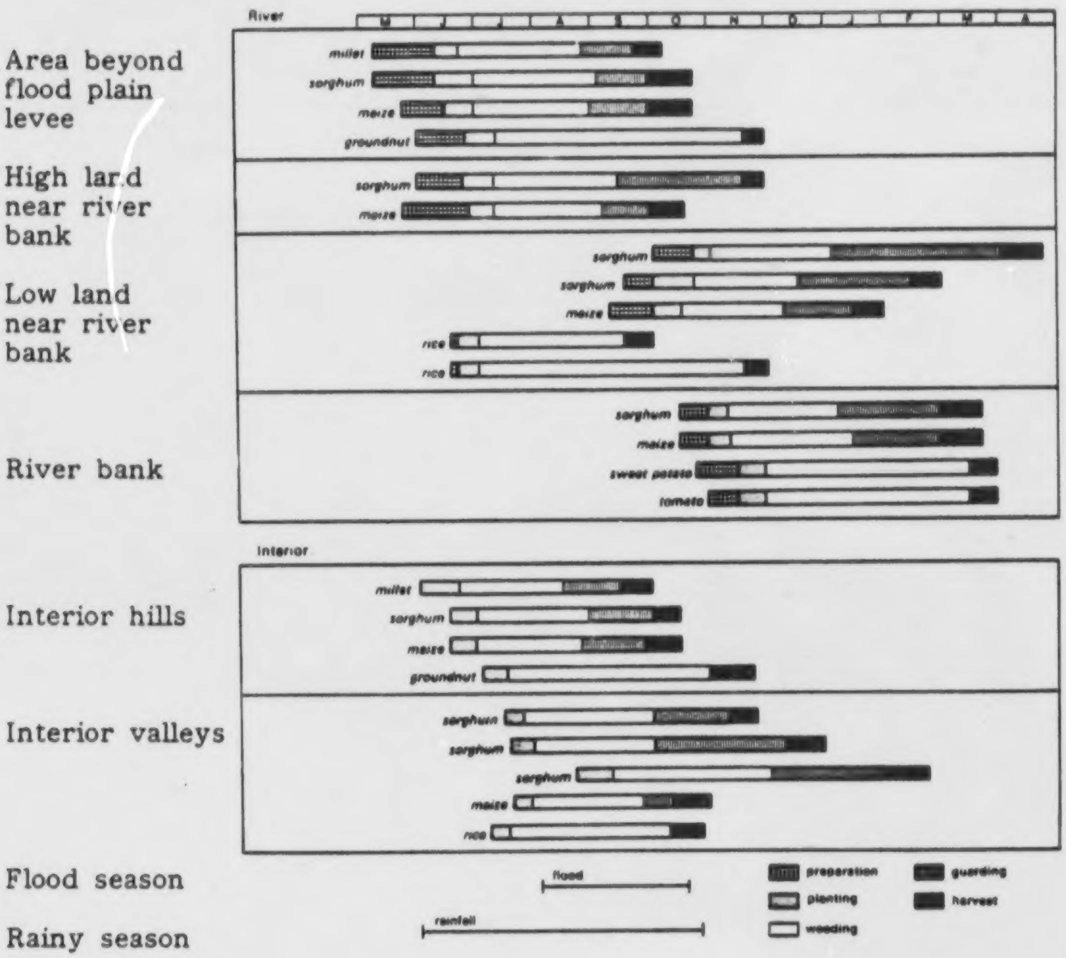
2. Refer to the lesson objectives. How well can you accomplish them?

Basic Objectives:

Supplementary Objectives

The Agricultural Cycle

Calendar of agricultural activities in different zones of the riverine and land systems:



Any discussion of Soninke agricultural techniques must make reference to the fact that there are two major types of cultivation: flood plain farming and dry land farming. Flood plain farming is carried out on or near the banks of rivers where soils are sandy or a mixture of sand and clay. In the rainy seasons, rivers rise and overflow their banks, leaving rich alluvial deposits. As the rivers fall, cultivators sow the following crops in rows paralleling the rivers' courses: sorghum, cowpeas, pumpkins, gourds and calabashes, yams and sweet potatoes. Sorghum is planted on the highest part of the river bank where the soil is the sandiest. This is the first soil to be uncovered as the waters drop. Sweet potatoes are planted in the low lands that are last to emerge from the retreating waters.

Beyond the flood plains, but still part of the riverine complex, are silty-sandy soils that are rarely flooded. Sorghum and millet are cultivated in these regions. In low lying areas which occasionally flood, there is very fertile, clay soil which is well suited to maize and sorghum, indigo, okra, cotton and calabashes.

Interior lands away from the rivers offer fewer opportunities for farming, although they are exploited. Some people grow tobacco, dates and henna, and a few have installed orchards of lemons, mangoes and guavas. Major crops are millet, sorghum, maize and peanuts.

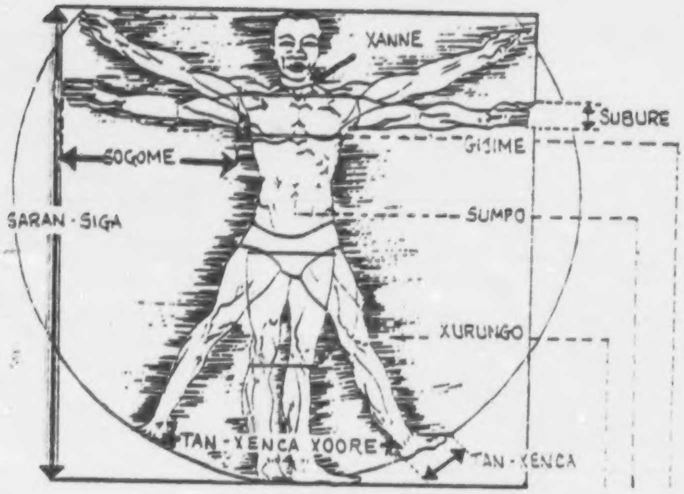
The method of planting crops as floods retreat has some interesting consequences for human social organizations. There is competition between the cultivation of crops grown in the flood plains and those grown in the silty-sandy soils beyond the alluvial levees of the rivers. At the beginning of the rainy season, farmers are sowing sorghum and maize on the alluvial levees and at the same time trying to weed and care for the millet, sorghum and maize grown further inland. Both operations are necessary simultaneously, and delays in carrying out either affect the subsequent harvests in disastrous ways. This means that farmers are forced to choose which area they will concentrate on since the labor force of most villages is small (and being further diminished by migration to Senegal, Ivory Coast and France).

There is also competition for labor between the harvesting of dry land crops and the sowing of flood plain crops. This competition tends to be resolved in the direction of the riverine crops in villages close to major rivers. Nevertheless this means that opportunities are missed for growing food because of labor shortages.

In the interior lands almost all agricultural activity is confined to the rainy season, which means intense competition between long cycle and short cycle crops. For example, the harvesting of corn must be carried out simultaneously with the harvesting of dwarf millet, while both harvests compete with the weeding of other crops. In October and November farmers are trying to prepare their fields for long cycle sorghum, while guarding the harvested and drying short cycle plants from predatory birds and monkeys. This is why children are deployed so frequently as guards in the harvested fields.

XENSENDE

MEASURES


XANNE
SUBURE
GISIME
SOGOME
SARAN-SIGA
SUMPO
XURUNGO
TAN-XENCA XOORE
TAN-XENCA

Fifteenth Lesson * Xara N Tammu N Do Karagande

OBJECTIVES

Basic Material:

To learn the traditional measures of volume and quantity.

To discriminate among these measures according to the object being measured.

Supplementary Material:

To learn some of the measures made against the human body.

To learn measures of distance by time.

BASIC MATERIAL (Cummings Device):

A. I want some ________ I ________.

B. How much do you want?

A. I want ________ II ________.

I

rice
peanuts
millet
kola
corn
rope
thread
meat
milk
salt
tobacco
cloth
porridge
soap
tea
sugar
gold
incense
bread
paper
matches

II

pile
galamain
4 grams
nut, grain
hand span
sheet, leaf
wooden bowl (holding about 3 kilos)
bag
sack
packet
head
calabash
small pan
small pan
lump, ball
length of forearm
ball
box, can

HAAJU N YOKKU (Systéme de Cummings):

A. N wa _____ I _____ mulla.

B. An wa manne me mulla?

A. N wa _____ II _____ mulla.

I

maaro
tiga
yille
goro
makka
kacce
bara

tiye
xatti
sappe
simme
bagi
sombi
saabune

hataye
sukara
kaŋŋe
digicce
buuru
kaayiti
alimeti

II

saada
xaraxame
menaalle
funce
subure
dare

muude
caaku
booto
kaasi
yimme
xolle

negife
poti
tufulle
sogone
kunkutu
bwati

ACTIVITIES:

1. The teacher presents the conversation at first, indicating which measures go with which kind of object.
2. The teacher defines or describes the measuring device.
3. The students should try the conversation, adding numbers to it:

N wa saado naxati mulla.	I want four piles.
N wa saada baane mulla.	I want one pile.

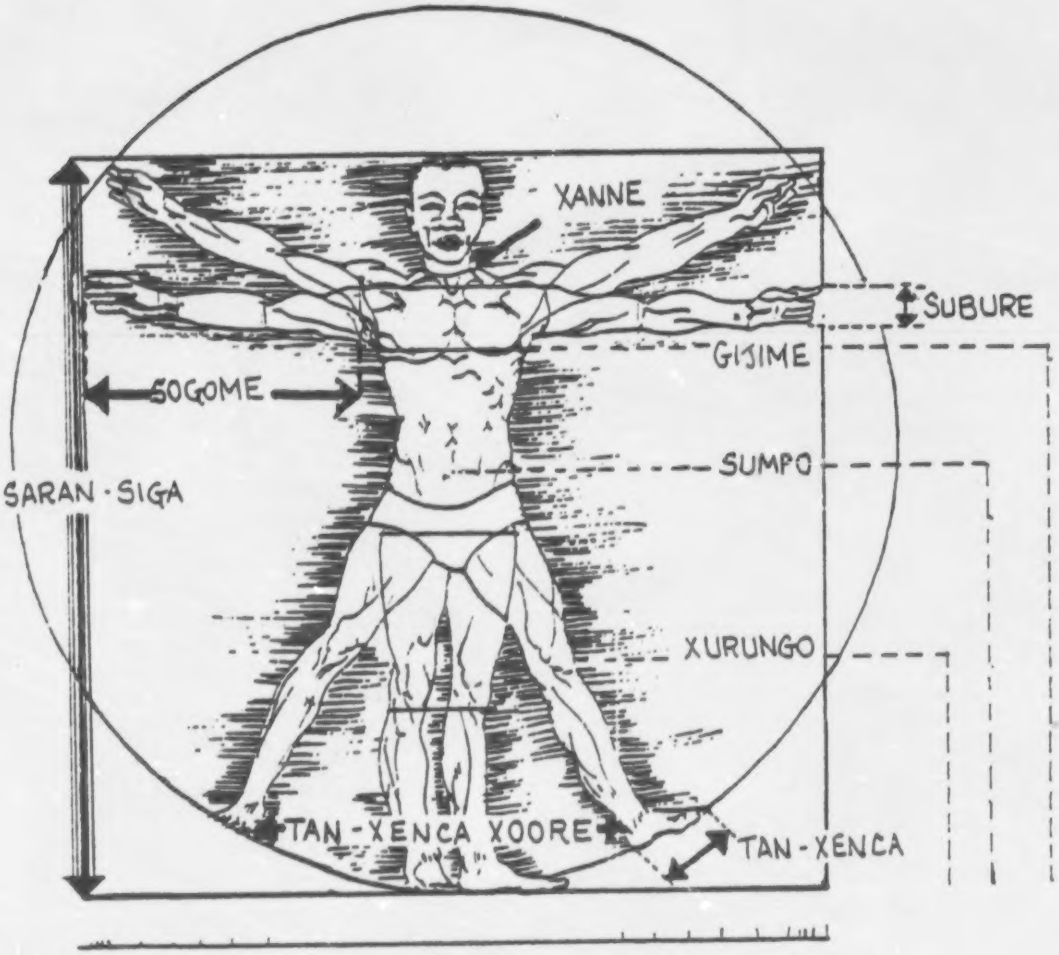
4. Combine this with elements from the dialogue in Lesson 9 to create a mini-drama in which a customer wants to buy a certain quantity of something, and tries to determine the price. (On some of these objects bargaining would be culturally inappropriate. Use this as an exercise to discover which.)

GRAMMAR NOTES

To indicate that you want four piles *of meat*, four muudes *of peanuts* and so forth, you can often make a compound noun: meat-piles, peanut-muudes, tobacco-heads. This is followed by the number desired. The first noun in the compound is in its base form; the second is either plural (if more than one unit is desired) or in its base form (if one unit is desired). Remember that the number one requires the base form of the preceding noun; numbers between two and twenty require the plural forms, and indefinite quantities like lamaane, 'a little, a few' and gabe 'a lot, many' require the citation forms of nouns.

tiyin-saado naxati	four piles of meat
hattayin-kaasini karagi	five packets of tea.

See Chapters 7, 8 and 10 of the *Grammar Handbook*.


XANNE
SUBURE
GIJIME
SOGOME
SUMPO
SARAN-SIGA
XURUNGO
TAN-XENCA XOORE
TAN-XENCA

169

SUPPLEMENTARY MATERIAL (Dialogue):

A. Is this river deep?

B. No, it reaches your chest now. But when there's a lot of rain, it reaches your head. In the dry season, the water only reaches your knees or your ankle. Sometimes it's completely dry.

A. Where do you get water at that time?

B. We have a well in our village whose depth is four 'saran-sigo.'

A. What is a 'saran-sige?'

B. It's the height of a man with his arms held up. It's about two meters.

A. Ah, you measure wells with this?

B. Yes, we measure with it. We also measure with meters when we talk to Europeans. We say: liters, meters, kilograms.

A. Tell me about your measures. How do you measure distance between villages?

B. Well, we say a village is a day's walk, or a morning's walk, or an afternoon's walk.

A. Unhuh, we also say that in America. We have other old measures too. A certain measure, we call 'fingers.' One says 'three fingers of gin, whiskey and so forth.'

B. We also say that, but it's a measurement for gunpowder. You pour gunpowder into a gun and you measure against the ram-rod. We say 'two fingers' or 'three fingers' of gunpowder.

A. I don't know anything about guns.

B. There's a certain measure in Soninke country we call the span. We measure the part of a grave where one inters a body with it. We have another one. We measure weavers' warps with it. Americans don't know it. It's name is the 'jaara.'

A. What is a 'jaara?'

B. A 'jaara' is the length of the arm from elbow to fingertip (sogone), plus one hand span (sabure). Ten jaaras equal one pagne.

FO TIMANDANU (Dialogue):

A. Ke xooie juppe n ya ni ba?

B. Ayi, a wa kitt'an gijimme saasa. Xa kamme n ga na gabo a wa kitt'an tonno. Kaaweye, ji n wa kitt'an xurungo m'an tan-daba. Dimma yogo a na kaawa kocci.

A. Xa na ji n kitta minne ke n dimma?

B. Gide n w'o debe n ŋa, a jufoye n ni saran-sigo naxati ya.

A. 'Saran-sige' n ni manne?

B. Sare n gilloye n ya ni, a ga n'i kittu n wutu kammu. A wa katti metarani filli.

A. Ah, xa na gedu n xensene ti ke n ya.

B. Yo, o xensendini t'a ya. O wa xensendini ti metara n xa yi, o do tubaabu n ga na nyi sefene. O wa tini: litara, metara a do kilo.

A. Xa xensendi fonu n koni n da. An na debu n laatoye xensene kan moxo?

B. Ayiwa, o tini debe n wa kiye terende bakka, ma suxuba terende, ma lelle terende.

A. Ahan, o xa wa ke n yogo kono Ameriki. Xensendi-xaso tana w'o maxa. Xensendi fo yogo, o n'a ti 'fingers.' O wa tini 'dolon-dorommo sikki.'

B. O xa wa ke n kono, xa on na kono bunda xenoende n ya. An ga na buna soli marafa n ŋa, o wa xensene ti bunan-solle n ŋa. O na ti 'dorommo filli' ma' dorommo sikki' buna.

A. N nta fofo tu marafa n xibaare.

B. Xensendi fo yogo wa Soninke-ra, o na ti subure. O wa xaburan-kan-remme n xensene t'a yi. Xensendi tana w'o maxa. O ga geese n xensene t'a yi. Amerikeni nta ke n tu. Ke n toxo ni jaara.

A. Jaara n ni manne?

B. Jaara n ni sogone a do subure. Jaarani tammi ya ni tamma banne.

ACTIVITIES:

1. Read the conversation aloud. Each student should take a turn with one of the two parts.

2. Ask questions about the dialogue. For example, you might want to know why the part of a grave in which a body is put only measures one hand span. Is this true in every case? Or is the word 'span' just traditionally associated with that measure, no matter how variable it is?

3. Discuss the concept of relative measurements versus standardized measurements as they are relevant to practical everyday activities. Is it necessary to have exact measurements for most of the work that the Soninke would be likely to do in the course of a day?

4. Discuss the advantages of giving estimates of distance in time rather than kilometers, given the conditions of most roads in Mali and Mauritania.

5. Explain to your Soninke teacher in Soninke that we have a measure or a qualification of a measure called 'as the crow flies.' Tell what 'as the crow flies' means and say how it is used. Find out if they have a similar measure.

EVALUATION ACTIVITIES:

1. Go to the central market in your town and see if you can find a Soninke merchant selling traditional cloth (there are several such people in the Grand Marche in Bamako). Measure the width of a pagne with your hand (it should be so many spans). Discuss the width and length of the merchant's cloth versus the lengths of European imported cloth that you can also find there.

2. Measure five objects in your home using any of the traditional Soninke measures. Discuss this in class.

3. Make out a shopping list in Soninke with traditional measures on it.

   For example:

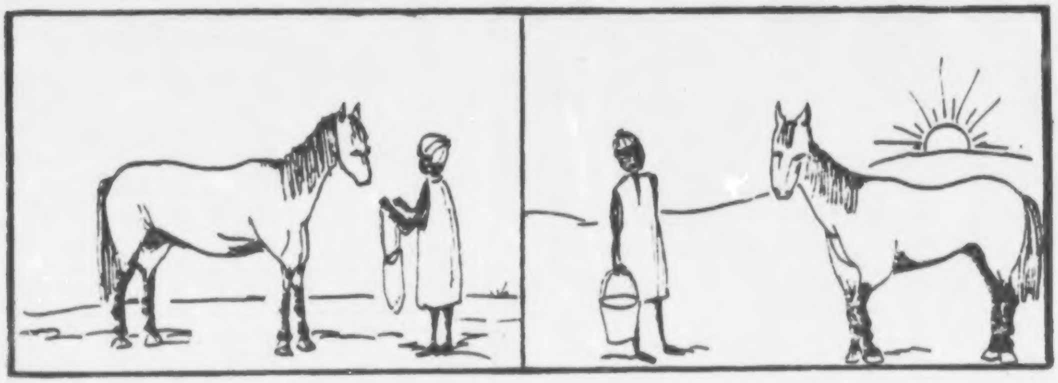
saabunin-yimme	'a head of soap'
goro funcu fillo	'two kola nuts'
lampan-ji bwatini sikki	'three cans of lamp kerosene'

   Let your teacher check it over.

4. Can you do at least the basic objectives for this lesson?

NABURU

ANIMALS



Sixteenth Lesson * Xara N Tammu N Do Tummunde

OBJECTIVES

Basic Material:

To be able to talk about animal husbandry among the Soninke on a basic level.

To understand the notion of 'clean' and 'dirty' animals.

Supplementary Material:

To be able to discuss the 'favorite' animal: the horse.

BASIC MATERIAL (Prose Passage):*

The Soninke raise lots of animals: horses, donkeys, cows, sheep, goats and chickens. Some households also raise dogs and cats.

The horse is an animal of which to be proud. They are raised in the middle of the compound. Their food and drinking water are brought to them at their places. Everyday someone sweeps under them. When they are dirty, they are washed. If you want to travel or even if you only want to go out promenading, you mount your horse.

The donkey is the porter of goods. Raising it is not hard. In the daytime it goes after food and things. When night comes, they are tied to their pickets.

Cows are raised in the village or in the bush. A shepherd goes to feed them in the bush. When afternoon comes, he goes to water them, and to put them into the cattle pens. Everyone comes to milk his cows night and morning. In Soninke country, the milk on Friday goes to the shepherd as his own. Cows provide a lot of good things: their milk is eaten, their meat is eaten, their skin is sold, their manure is made into fertilizer.

Goats and sheep are raised in the same way. Certain sheep are raised in the compound. They get used to people. When the humans eat, they also eat that (that is, they eat the same thing as the humans). They are called 'batundo' sheep. They become very big and fat.

Chickens are raised for their meat and their eggs.

Dogs are raised for hunting and to guard cattle. Muslems don't like the dog because it is unclean (according to the Koran).

---

*See Teacher's Handbook, p. 35.

HAAJU N YOKKU (Passage de Prose):

Soninko n wa naburu gabe marana: sını, taru, nani, jaxo, sugu, seliŋu. Wulle n do musuunu xa wa marene kani yogoni ya.

Si n ni yamba nabure ya. I wa marene ka n noxo n ya. I yigefo n d'a mini-ji n n'i nyini i batte n ŋa. Koota wo koota, i n'i wure sella. I ga na mexe, i n'i wanqi. An ga na nyi terene, m'an ga na ny'a mulla nan daga yiile, an wa sette an si n ŋa.

Fare n ni yokki wuttaana ya. A mareye n xoto fe. Kiye n ŋa, a wa telle yige do fo n ŋa. Wuro n ga na ro, i n'a sitt'i tonte n ŋa.

Nani n xa wa marene kani n na ma gunne. Nagaana n wa telle i yigandi gunne n ŋa. Lelle n ga na ri, a na dag'i minindi, n'i rondi nangallu n na. Beesu wa telle i nani n xamu wuro n do suxuba. Soninka-ra juma n xatti ni nagaana n ya fo yi. Nani n nafa n gabe n ni siri: i xatti n wa yigene, i tiye n wa yigene, i fate n wa xobene, xuro n wa nyana jabande n ŋa.

Sugu n do jaxo n xa wa marene ke n moxo baane ya. Jaxo yogo wa marene ka n noxo n ŋa. I wa dommo saro n ŋa. Hadamaremmu n ga fofo yigana, i xa w'a yigana. I wa ku n xilli jaxambatundo. I wa dinkono nan kato.

Seliŋu n wa marene t'i tiye n d'i xabaanu n ŋa.

Wullu n wa marene ti xanyeye n do nabuuru n tangande n ŋa. Silamini nta wulle n mulla, bawo haaramunte n ya ni.

ACTIVITIES:

1. The teacher should read the passage once through with the students following along in their books. The students should mark the words they don't know.
2. The teacher should then have the students read the list of words they have marked and write them on the blackboard. The teacher should then define some of these words.
3. The students should try to discover the meaning of the remaining words from the translation, verifying their hypotheses with the teacher.

GRAMMAR NOTES AND REFERENCES

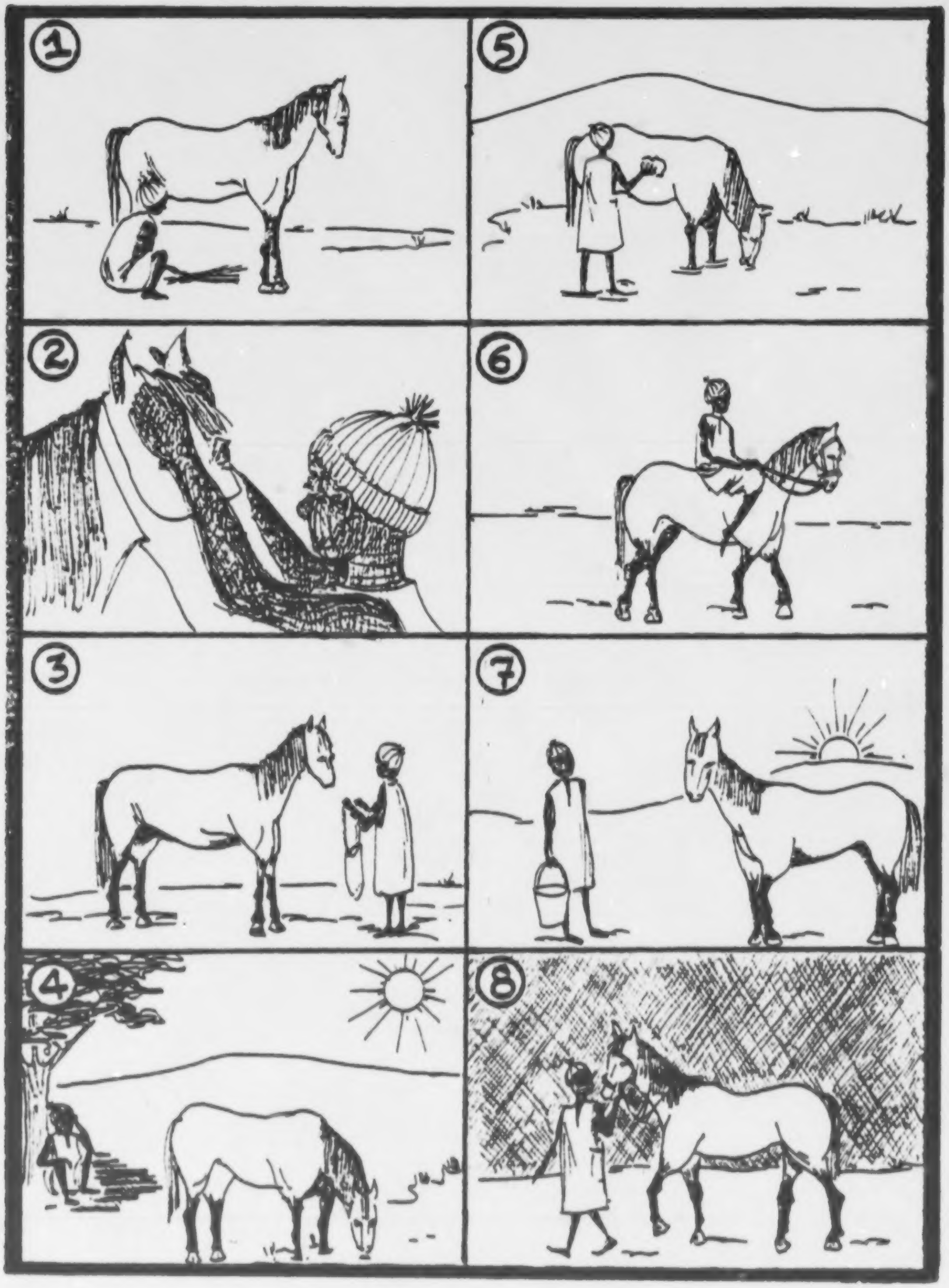
The primary grammatical construction that appears in both parts of this lesson is the 'subjunctive future' used in a dependent temporal clause. This is discussed in Chapter 21 of the Grammar Handbook.

CULTURAL NOTES

Please take the last paragraph seriously. Americans, who grow up with cats and dogs, realize very slowly that other people do not find these animals attractive. For most Moslems, the sight of a dog licking a person's hand or face is disturbing, if not disgusting. And the thought of a dog eating off a dish that might serve as a human's dish later is almost intolerable. The Koran says that if a dog's mouth touches a person, that person is defiled, and must wash seven times before he or she can pray. Contact with dogs is not something that religious Moslems take lightly.

If you decide to keep a dog or a cat as a pet in Soninke country, you should plan a way to keep it out of sight when your friends come to visit. Tie the dog in the yard or shut the cat in the storage room. If they upset or frighten people, everyone will be uncomfortable.

On the other hand, if you want a nice, gentle pet that all your Soninke friends will think is great, buy a lamb and stake it in your yard. You will have no trouble finding it a home when you leave.


①
⑤
②
⑥
③
⑦
④
⑧

SUPPLEMENTARY MATERIAL (Operation)*

How To Care For Your Horse

1. Every morning, sweep under this horse.
2. Put the feed bag on him.
3. When he has finished with the millet, take the feed bag off.
4. When the sun gets a little warmer, take him to drink.
5. Wash him.
6. Bring him back to the village.
7. At the first prayer, bring him water.
8. At the twilight prayer, take him for a walk.

---

*See Teacher's Handbook, p. 25.

FO TIMANDANU (Opération):

1. Yille n ga na kare, an na si ke wure sella.
2. An na gafaxa n r'a yi.
3. A ga na duguta yillu n ŋa, an na gafaxa n bag'a yi.
4. Kiye n ga na tawo fonne, an na dag'a minindi.
5. An n'a wanqi.
6. An d'a na yille rini kanu n ŋa.
7. Sallifana n dimma, an na dag'a minindi.
8. Laxasara n mulaane, an n'a yiilandi.

SUPPLEMENTARY MATERIAL (Narrative)

Horses

A horse which is a white horse is called 'dafan-xulle;' a black horse is called 'dafan-binne,' a red horse is called 'jibe.' The 'sadjou' is a red horse with white feet and a white nose. If it is black with white feet and a white nose, it is called 'tyero.' If the horse is white with albino characteristics, it is called 'beeda.' This is a fast horse. The Soninkes love horses because they are beautiful. Their purpose is (to serve) as mounts.

In the rainy season, they leave the mares free; they can go their own way in the bush. Only the males remain tied. In the hot season, they tie all the horses and they go to look for their food. They give them millet in the afternoon and the morning. They sweep under them every day, but every two or three days they wash them.

FO TIMANDANU (Narration):

Sini

Si n la wa nyana si xulle, i wa tini 'dafan-xulle;' si binne, i wa tini 'dafan-binne;' si dumbe, i wa tini 'jibe.' Saaju ke n ni si dumbe, tani n do teɲe n xulle, si be ga na fina tani n do teɲe n wura, i na ti 'ceero.' Si be ga na xura yeeso n buusinte, i na ti beeda. Si jeye n ya ni. Soninko n ga si mulla ke n ni a faranfare n ga, ni ya a munnafa n ni sete n ya.

Xaaxo n ga na ri, i na si-yaxaru n jamba, i n'i wara t'i yimme ya do ɠynne n ŋa. Si yugu n baana ya n toqqo siitini. Kineye, i n'a sini n su siiti i na bubbe katt'i ya. I na yille n kin'i ya lelle n do suxuba. N'i wure sella koota su, ma bito filli, sikki su, i na dag'a wanqi.

ACTIVITIES:

1. Choose one or the other of the supplementary lessons (or both, if you wish). If you choose the operation, try to follow it without reading it in your book. The language is very simple; in fact there is only one new vocabulary item in it. If you choose to do the narrative, follow the directions for the narrative in the first part of this lesson.

2. The operation is stated as a series of 'future tense' statements ...'you will do X and then you will do X.' Try re-writing it as a series of commands...'do X, do Y.' (Remember that commands with objects take the auxiliary da, whereas commands without objects do not.) You can also turn this into a short story if you wish.

CULTURAL NOTES

Soninkes are excellent horsemen and are devoted to their horses. They can do all sorts of acrobatic riding, sliding down under the horse's belly at full gallop, making their mounts 'dance' and strut. To understand how special they consider this animal, you only have to see the way they are fed and cared for. In the center of a compound where a horse lives, there is a high banco feeder built so that no other animal can touch the horse's food.

In general women do not ride. They may ride 'postern' behind their husbands, or they may sit in the saddle of a horse that someone is walking beside and holding the reins. Their mount is the donkey.

EVALUATION ACTIVITIES:

1. Try one or more of the following activities to put your 'animal' vocabulary to the test.

   A. Make a list of the major categories of animals Soninkes keep and chart where these animals are likely to be found in the village at the five prayer times, at dusk and at dawn. Mention any special seasonal locations.

   B. Interview a shepherd and get all the terminology you can for the colors of cow's skins. Cows, like horses, are named according to their coats.

   C. Find someone who has kept a 'batundo' or who has a mother, sister or wife who has one now. Find out everything you can about these special animals, including sentiments attached to them, special treatments they receive, whether or not they are slaughtered like other animals.

   D. Find out if horses and sheep have individual names like 'Silver' or 'Trigger' or 'Traveler.' Find out if dogs are named.

   E. Find out who cares for which animals. Can uncircumcized boys ride horses? Can men keep pet sheep? Do women tie horses? Who slaughters and who cleans animals? Are any parts of animals considered 'dirty' or 'dangerous?' What sorts of precautions are taken to counteract ritual pollution from animals?

   F. Simulate a situation in which you are charged with an economic survey of a Soninke village. You are supposed to find out how many of each type of livestock they have. How would you find out? How would you verify your answer?

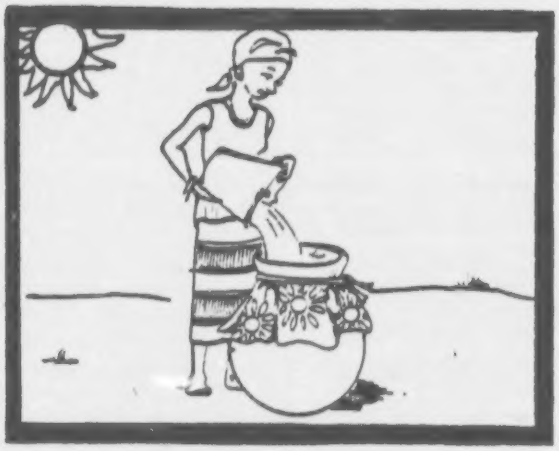
2. Return to the objectives at the beginning of this lesson and evaluate your progress.

Basic Objectives:

Supplementary Objectives:

JI

WATER



Seventeenth Lesson * Xara N Tammu N Do Nyerunde

OBJECTIVES

Basic Material:

To be able to talk about the problems associated with obtaining water in Soninke country, including some health problems.

Supplementary Material:

To give a simple, inexpensive way to eliminate Guinea Worm from drinking water supplies if you do not have a chance to boil your water.

BASIC MATERIAL (Dialogue):

Sarah: Hawa says her child has Guinea Worm. What is that?

Samba: It's a sore with a worm and pus in it.

Sarah: How do you get it?

Samba: It's in the drinking water.

Sarah: That's a bad disease. Where do you get this water?

Samba: It's stagnant. In the rainy season, our wells collapse; we get water in the rainy season and Guinea Worm is in it. At the end of the rainy season (Kawule), we bring in standing water, and Guinea Worm is in these waters too.

Sarah: Can't you boil this water?

Samba: Yes, we can, but firewood is very expensive. Our work is abundant during the rainy season and kawule too. This being the case, we can't always boil our water.

HAAJU N YOKKU (Dialogue):

Sarah: Hawa ti sege-remme n w'i remme n na. Manne ni ke n na?

Samba: Tugo n ya ni, 'neene' n do motte n g'a yi.

Sarah: Ke n kitene kan moxo?

Samba: An n'a minni do ji n ya.

Sarah: Watte bure ya ni. Ke n ji nyini minne?

Samba: A wa ji saxunte. Xaaxo n ga na ri, gedu n wa karene; o wa ji wutini xaaro n ŋa sege-remme n ni ku n jini ya. Kawule n dimma, o wa nyoŋono ji saxunto n ŋa, sege-remme n wa ku n jini xa yi.

Sarah: An la nta ji ke tawondini ba?

Samba: Yo, O la wa, xa suwa n xote n ya ni. O gollu n gabu n ni xaaxo n do kawule n ŋa. Ke n ya ni, o ga la nta ji n tawondini haqqeti su.

ACTIVITIES:

1. Read the dialogue aloud, taking turns at the two parts of Sarah and Samba. Ask questions about anything you do not understand.
2. Use this as the point of departure for a discussion of other water-born diseases that bother the Soninke: diarrhea, dysentery and so forth. Find out as much as you can about wells and about clean-water projects in the area where you will be stationed.

GRAMMAR NOTES

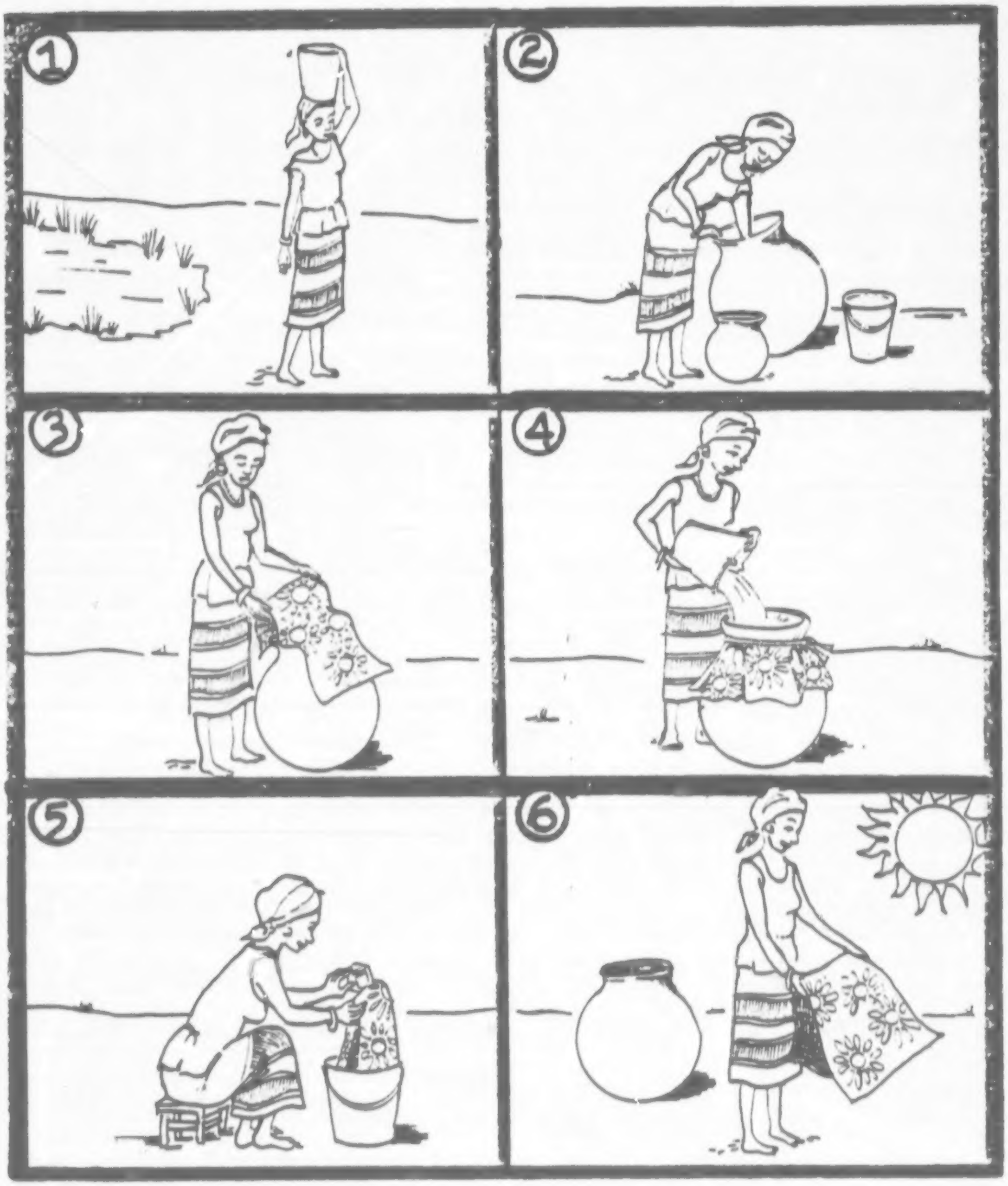
Sarah's first exchange includes the emphatic form of the question 'what is that?,' namely 'Manne ni ke n na?' 'What is that?'

In explaining that Guinee Worm is ingested with water, Samba says 'An n'a minni do ji n ya' which is literally 'You drink it and water' or 'You drink it with the water.' Nouns which are coordinated with 'do' frequently end up separated from each other by the verb.

CULTURAL NOTES

The water problems are very serious in Soninke areas. When their wells crumble during the rains, they dig new ones in the beds of dried up streams. This means that the run-off from any rain storm flows into their drinking water supply...and the run-off from any rain storm includes cattle excrement, silt and a little of whatever is in its path.

Since the Soninke live in the Sahel, and since the wood supplies in the Sahel are dwindling rapidly with the degradation of the environment, boiling water presents severe economic difficulties for these people. We have included a simple procedure for reducing Guinee Worm infestation at the second half of this chapter. You might have the chance to pass the hints along to someone who would appreciate them.


①
②
③
④
⑤
⑥

SUPPLEMENTARY MATERIAL (Operation)

How To Fight Guinea Worm

1. Get water.
2. Wash the water vessels well.
3. Put a clean cloth over the mouth of the water vessel.
4. Filter the water through the cloth as you put it into the water vessel.
5. When you've finished this, wash the cloth with soap.
6. Spread the cloth in the sun.

FO TIMANDANU (Opération):

Sege-Reinme N Gaja Moxo

1. Na ji wutu.
2. Na lalle n wanqi moxo siri.
3. Na lambure n laabante n ro lalle n kamma.
4. Na ji n tetu an ga na ny'a rono lalle n ŋa.
5. An ga na duguta ke n na, an na lambure ke wanqi ti saabune n ŋa.
6. An na lambure ke fesi kiye n ŋa.

ACTIVITIES:

1. Read the Operation aloud. Each student should take a turn producing this set of commands.

2. Act it out. The teacher can bring 'props' or you can imagine them. The teacher or one student can give the commands while another student acts it out.

3. Ask questions about the Operation using all the tenses that are appropriate:

   What are you doing now? I'm filtering water through a cloth.

   What did you just do? I filtered the water through a cloth.

   What will you do next? I will filter the water through a cloth.

   What did you used to do? I used to filter the water through the cloth.

4. Ask if/then questions (see Chapter 22, Grammar Handbook). For example, 'If you do this, what will happen? If you don't do this, what will happen?'

5. Rewrite the Operation as a dialogue or brief text.

EVALUATION ACTIVITIES:

1. Try to accomplish one of these activities in Soninke:

   A. List two reasons why the Soninke might resist the idea of boiling drinking water even though they realize that their supplies are impure during certain seasons of the year.

   B. Suggest possible solutions to this problem, from very simple ones to elaborate costly ones. From your discussions in class on the care and handling of water, you might be able to think of ways of improving the situation.

   C. In Chapter 11 of this Handbook, we pointed out that the Lunar Calendar had the effect of moving the months backwards through the seasons. One result of this is that no Moslem country always has the month of Karem in its 'hardest' season. They all experience the Month of Fasting in good seasons, and they all experience it in bad seasons. Discuss the possible relationship between the months, the seasons, the agricultural cycle, and human health.

2. Go back and review the chapter on Seasons (Lesson 12) and the Land (Lesson 13), also the chapter on Agriculture (Lesson 14). Discuss the relationships among the seasons, the land, the agricultural cycle (including the work associated with it) and human health. What season would you anticipate would be the most healthy? The least healthy?

3. Review the objectives for this lesson. Remember that if you find you haven't yet achieved them, go back and do the material again.

Basic Objectives:

Supplementary Objectives:

SAHA N DO WATTE

HEALTH AND DISEASE

Eighteenth Lesson * Xara N Tammu N Do Segunde

OBJECTIVES

Basic Material:

To learn some vocabulary and grammatical patterns for talking about illness.

To know some ways of showing concern for a sick person.

Supplementary Material:

To understand something about traditional cures and remedies for injuries and illnesses.

To teach the names of the parts of the human body.

BASIC MATERIAL (Mini-Drama):*

Hawa: Roy, come here!

Roy: What's wrong?

Hawa: The head of our family isn't well today. He's really suffering.

Roy: What's wrong with him?

Hawa: I don't really know, but his head aches and he's nauseated.

Roy: He isn't vomiting?

Hawa: No, he isn't vomiting. He had chills this afternoon and he doesn't want to eat.

Roy: Well, let's go have a look at him.

(They go to the Host's room.)

Roy: Are you sick today?

Host: Yes, my skin is really hot. I think it's 'kaawulen-xaju.' I've been shivering.

Roy: What is 'kaawulen-xaju' called in French?

Host: In French it is 'Paludisme.'

Roy: Ah, malaria, I thought so. Well, I have some medicine for that. Hawa, make him take this medicine every day for three days. Four (pills) every day.

Hawa: Thanks to you; may God keep us together.

Roy: Amen. May the pain diminish.

Host: Amen.

Roy: Thanks to God. May those who hear of your illness not be numerous.

Host: Amen.

Hawa: Amen.

---

*See Teacher's Handbook, p. 31.

HAAJU N YOKKU (Mini Drame):

Hawa: Roy, li yere!

Roy: Manne n'an ŋa?

Hawa: O ka-gumen ma saha lenki. A tampinte n ya ni de.

Roy: Manne n'a yi?

Hawa: N nt'a tu de, x'a t'i yimme ke w'i karana, segeru n w'a yi.

Roy: A nta ficene de?

Hawa: Ayi, a nta ficene. Mulle n yanx'a yi lelle ke. A nt'a mulla nan yige.

Roy: Ayiwa, o n dag'a faayi.

(I daga jatigi n kompe n ŋa.)

Roy: An xajinte n ya ni lenki ba?

Jatigi N: Yo, N fate n teye n ya ni buru. A wa nyini 'kaawulen-xaju' n ya ni. N nyi singirini. Tiiru n wa n ŋa.

Roy: 'Kaawulen-xaju' n ni manne toxo tubaabun-xanne n ŋa?

Jatigi N: Kaawulen-xaju n ni 'paludisme' ya tubaabun-xanne n ŋa.

Roy: Ah, n simmeye n ŋa 'malaria' n ya ni. Ayiwa, safare yogo wa n maxa. Hawa, an wa ke safare tonindi a yi koota-wo-koota ma bito sikki ga na timme. Koota-wo-koota naxato.

Hawa: An do baraji, hari na o toxo me da.

Roy: Amiina. Hari n'a toora n roxo.

Jatigi N: Amiina.

Roy: Alla nt'an mukkaano n gabondi.

Jatigi N: Amiina.

Hawa: Amiina.

ACTIVITIES:

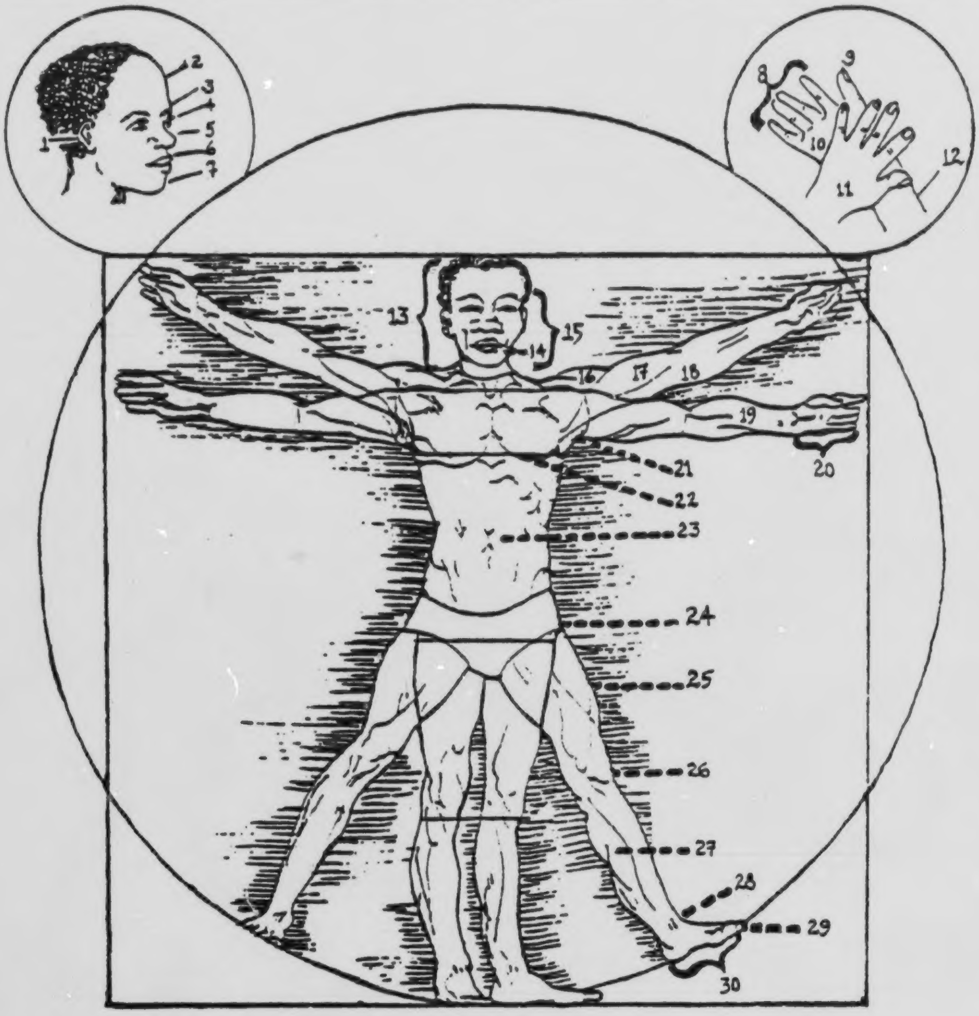
1. The teacher will read the mini-drama once through completely. Listen carefully for comprehension.
2. The teacher will ask questions about specific passages in the mini-drama after reading them slowly and clearly to the class. Try not to look at your book during this part of the exercise.
3. Everyone should take a part in the mini-drama and act it out, trying to make it as natural and smooth as possible.
4. Add interchanges to the mini-drama to lengthen or vary it. For example, you could have Roy and the Host go through some more extended greetings.
5. Discuss what would have happened if Roy had not had malaria suppressants with him.

CULTURAL NOTE

Hawa calls her husband 'the head of our household' since she is a traditional Soninke wife.

GRAMMAR NOTES AND REFERENCES

Describing aches and pains in various parts of the body is generally done with a locative construction: 'fever is on me,' 'a headache is on me' for example. See Lesson 9 in the Grammar Handbook.


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29
30

1. toro
2. tene
3. yaaxan-yinte
4. yaaxe
5. nuxunne
6. soome
7. sinqen-xote
8. doromu
9. doronn-yugo
10. kittin-degere
11. kittin-falle
12. kittin-xanne
13. yimme
14. laqqe
15. yeeso
16. kunke
17. fantan-xome
18. sogonen-tobbe
19. sogone
20. kitte
21. feqqe
22. gijime
23. noxo
24. fengenye
25. xude
26. xurungo
27. karankaran-booma
28. selin-yelle
29. tan-dorome
30. ta

SUPPLEMENTARY MATERIAL (Spiel):

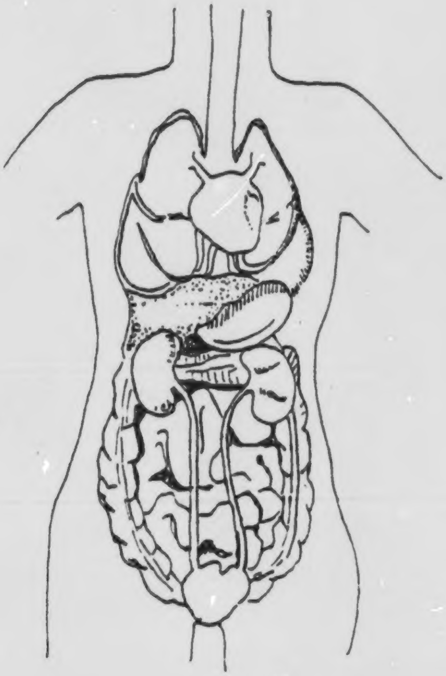
Look at the chart of the human body and go over the terms included on it before the teacher gives his or her talk.

Topic of Spiel

Injuries and traditional cures for them.

Diseases and traditional cures for them.

How the Soninke prevented smallpox for centuries before anyone ever heard of Pasteur.



1. furtu (lungs)
2. sondome (heart)
3. butte (liver)
4. xeefe (bile, gall bladder)
5. fara-neene (pancreas)
6. gomme (stomach)
7. nuxun-remme (intestine)
8. gubo (bladder)

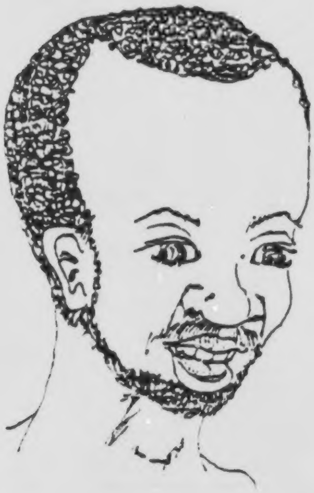
FO TIMANDANU (Causerie):

Parlez brievement (pendant 30 seconds) sur un des subjects suivants:

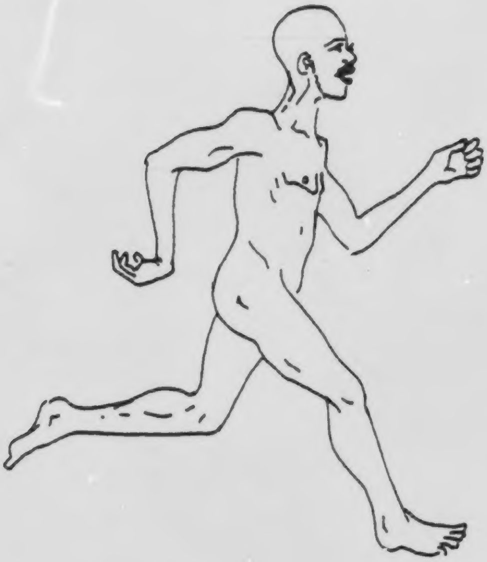
Les blessures et leurs traitements traditionnels.

Les maladies et leurs traitements traditionnels.

Comment les Soninkes se vacinaient contre la variole pendant des siecles avant Pasteur.



yin-naxane (crown of head)
yaaxan-yinte (brow)
yaxan-fate (eyelid)
yaaxen-xume (eye socket)
xume (cheek)
nuxun-bote (nostril)
laxa-yinte (moustache)
kambe (tooth)
neene (tongue)
soome (lip)
sinqe (beard)
xanne (throat)
yugu-sirin-xote
(Adam's Apple)



kunke (shoulder)
kunkun-xote (ribs)
falle (back)
tin-kambe (buttocks)

ACTIVITIES:

1. Study the chart of the parts of the body together with your teacher. Have him or her point to the body part and give its name. Repeat the name aloud.
2. Read the Special Lesson on disease symptoms accompanying this lesson. Discuss traditional cures for these maladies.
3. Listen to the teacher give the spiel. Ask questions about it. Write down key words and get their definitions.
4. Play twenty-questions in Soninke using body parts as the target for others to guess.
5. There are some body parts which are not on the chart. Some of these are body products like saliva, ear-wax, sputem and urine; others are 'private' parts. Some of these you can figure out for yourself since they are compounds involving the name of the body part that produces this product. Others you will need help to identify.
6. Have a discussion of the efficacy of traditional cures.

fure	cadaver
kiilu	double, reflection, shadow, dream person
nyiini-xoore	vein, nerves, tendons
fate	skin
jabare	sweat
katoye	fat
laxan-ji	saliva
yin-xote	cranium, skull
lula	brain
yaaxan-ji	tears
toron-xuro	ear wax
komben-yimme	nipple
qonto, yelle	penis
nyaamu	vagina

yonki	soul
tiye	flesh
xote	bone
fore	blood
yinte	hair
sembe	marrow
xatti	milk
xaxe	spit
furen-xote	skeleton
yaaxan-xuro	eye stuff... sleep
kombe	breast
buusi	urine
xabaanu	testicles

FATANFASINDE

EVALUATION ACTIVITIES:

1. Can you:

   A. State two ways of telling someone you don't feel well. (I'm not healthy. I'm sick.)?

   B. State how you ask someone what is wrong with him/her?

   C. Could you tell someone that you had a headache? Could you tell someone that you were sick to your stomach?

2. Read the Special Lesson and see if you can remember the words for 'fever,' 'cough' and 'runny nose.'

3. Ask yourself if you could describe to someone else in Soninke a minor illness you had contracted.

SPECIAL LESSON V

Some Common Disease Names and Symptoms

Cold. You cough, you sneeze. Your nose runs. You have a fever. Your nose gets stuffed up. Your eyes run.

Diarrhea. Your guts run. You cramp, it hurts you. If you don't treat it it can turn into dysentary. At that time you get a backache and blood comes out with your stools.

Malaria. Your head aches. You have chills. You have fever. You get cold in the afternoon. You don't want to eat. You have bad dreams. You shiver. You're nauseated.

Conjunctivitis. Your eyes burn. Discharge comes out of them. In the morning your eyes are stuck closed. When you wash them out, they stay red.

Upset Stomach or Other Unidentified Illnesses. Soninkes call alot of diseases 'jolle.' Your head aches. You are nauseated. Your stomach is upset. You vomit.

Guinea Worm. Your foot swells. It hurts you and it burns. A worm is in the mouth of a sore. If it is not treated it exudes pus. You can't walk. It leaves some deformities like withered limbs.

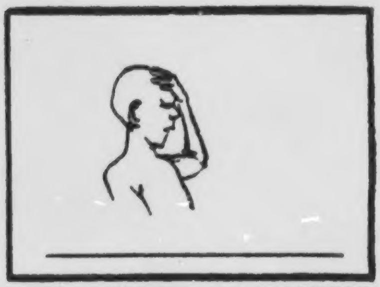
Soninke Names

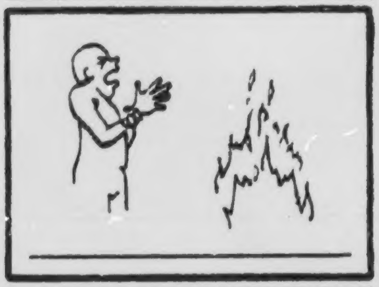
1. badaane
2. bamboroson-ji
3. futan-xonne
4. jeetu
5. jinan-watte
6. meseene
7. nyappeti
8. taxuyi xoore
9. togomaanu
10. toxoone
11. xaaxa tufa
12. watti-xoore kiyen-watte
13. wurun-xaje

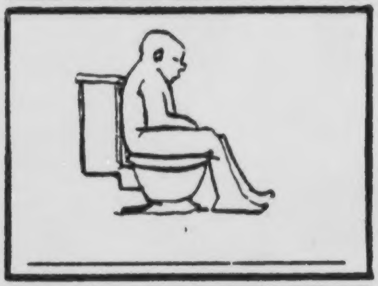
English Names

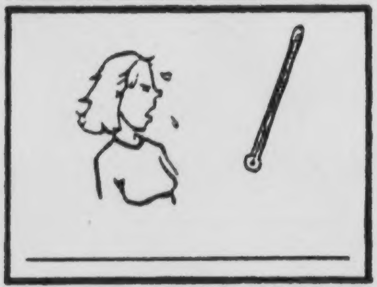
1. small pox
2. cold sores
3. rashes, hives, heat rashes
4. hernia
5. epilepsy
6. measles
7. chicken pox
8. tuberculosis
9. schistosomaisis
10. whooping cough
11. sore throat
12. leprosy
13. fever blisters

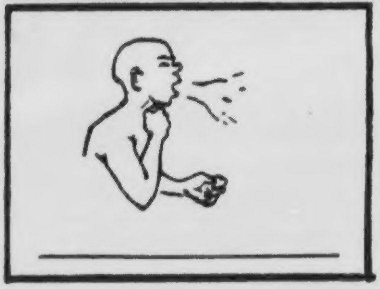
SPECIAL LESSON V

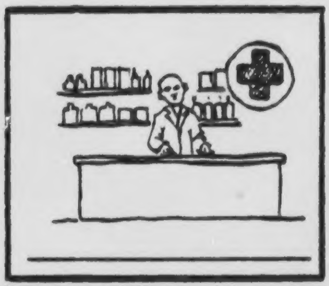


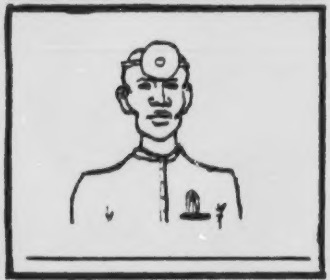


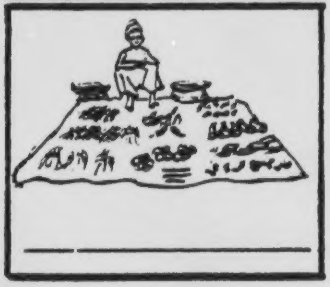


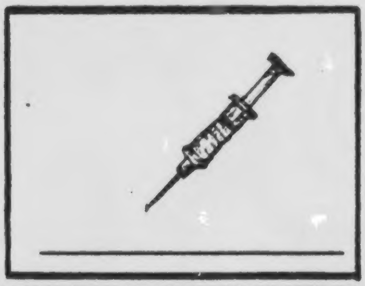


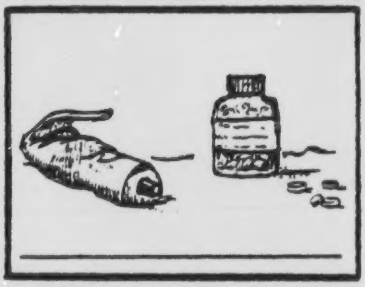


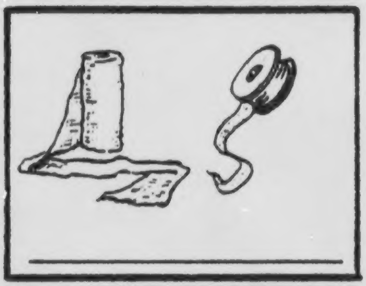


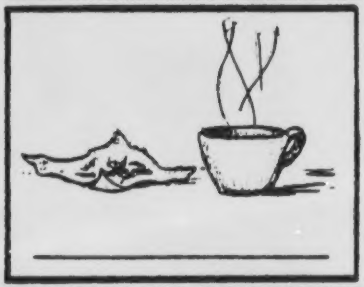


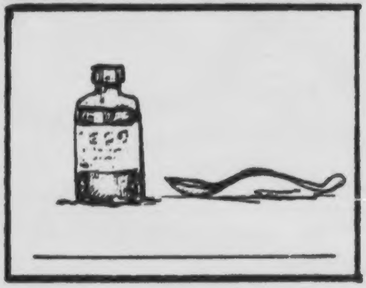








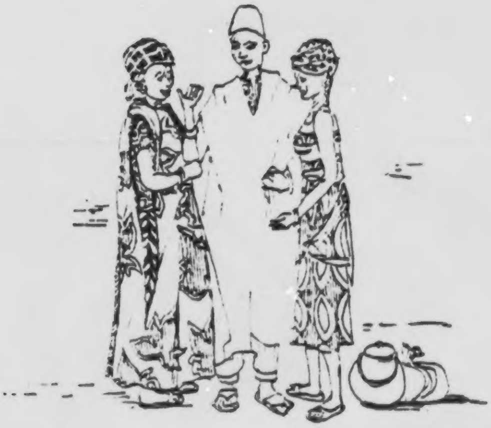




Activity: Choose a box from each column and label it in Soninke. Then describe the sequence of events.

YIRAAMU

CLOTHING



Nineteenth Lesson * Xara N Tammi N Do Kabunde

OBJECTIVES

Basic Material:

To learn the vocabulary for clothing worn by Soninkes along with the descriptive color terminology associated with it.

Supplementary Material:

To describe a ceremony associated with clothing.

BASIC MATERIAL (Constructalog):

Construct a dialogue using some of the following terminology:

1. camisol
2. camisol
3. boubou
4. black head kerchief
5. head kerchief
6. under pagne
7. under pagne
8. pagne
9. indigo under-pagne
10. black indigo pagne
11. multicolored pagne
12. basin pagne in indigo
13. light blue indigo pagne
14. cache sexe (little girl)
15. cache sexe (little boy)
16. shorts (boy)
17. short pants
18. pagne of bride
19. tunic
20. caftan
21. pants
22. bouffant pants
23. undershirt
24. undershirt with holes
25. hat
26. fez for marabout
27. scarf
28. red
29. white
30. black
31. yellow
32. orange
33. brown/orange
34. light blue (printed material)
35. striped
36. grey
37. muddy, dark, brown
38. spotted
39. to wear
40. she has on a camisol
41. dark indigo
42. light blue

HAAJU N YOKKU (Constructalog):

1. turiki
2. kamisoli
3. doroki-xoore
4. bisooru
5. fiita
6. fendeli
7. fendeli xulle
8. yiraame
9. hawusa fendeli
10. doosa
11. mesellin-yiraame
12. palamaati
13. baxa
14. belifata
15. xeeto
16. kilooti
17. tubulaaji
18. biriga
19. samidooru
20. xappitaane
21. wuno
22. wunu-xoore
23. turiki-lemme
24. gensi
25. kufune
26. konkonto-dumbe
27. disa
28. dumbe
29. xulle
30. binne
31. makka-ji
32. wolo
33. goro-ji
34. goobu
35. jooro
36. xuurunte
37. buda
38. topotopaani
39. ro
40. kamisoli w'a xanne n ŋa
41. polomaane
42. baxa xaye

ACTIVITIES:

1. The teacher should go over the vocabulary with the students, especially the color terms and descriptive phrases.

2. The students should study the illustration and identify the items depicted.

3. The students should work in pairs to write dialogues in which they use this terminology. These dialogues can be descriptions of people in the room, discussions of a trip to the market or to the tailor's, or other activities involving clothing.

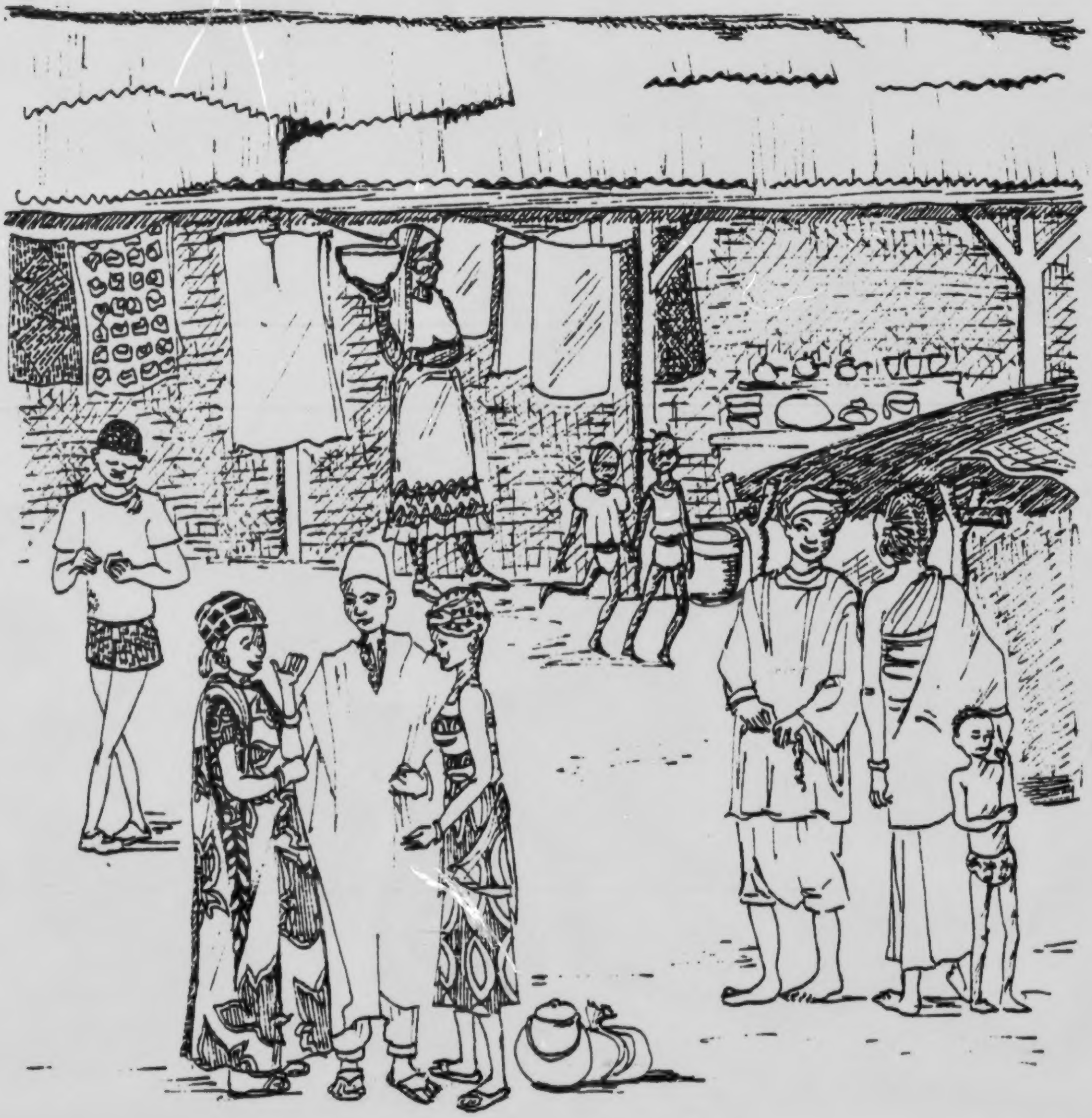
4. The pairs of students should present their dialogues in class while the other students listen for comprehension.

GRAMMAR NOTE

There are two ways to say that someone has on a particular piece of clothing: (1) one is with the verb ro 'to enter' as in 'A da doroke rondi' he entered a boubou (he put a boubou on); (2) the other is with a locative construction meaning to have a garment on one's neck, as in 'doroke w'a xanne n ŋa' (he has a boubou on). The expressions 'a wa fendeli n ŋa' and 'a ro wuno n ŋa' are restricted to the special context of assuming adult clothing. (See Supplementary Material.)

CULTURAL NOTES

The Soninke women grow indigo which they use to fashion spectacular garments. The cloth called 'mesellin-yiraame' (needle cloth) is one of their great specialties. A pagne is folded and sewn with intricate designs (crosses and stripes mostly) then dipped in indigo several times. When the stiches are removed the result is a blue-black cloth with white or light blue patterns in it. It is very costly, but a beautiful handicraft.



SUPPLEMENTARY MATERIAL (Narrative):

Taking The Cloth

The uncircumsized boy wears a cache-sex. When he gets bigger, he takes on long pants. From that moment, he is a youth. He can marry.

The little girl ties on a cache-sexe. When she gets big, she wears a pagne. From that moment, she is a young woman (a maiden). She can marry.

Taking long pants or the pagne is done with a ceremony in some homes.

FO TIMANDANU (Narration):

Yiran-Wutte

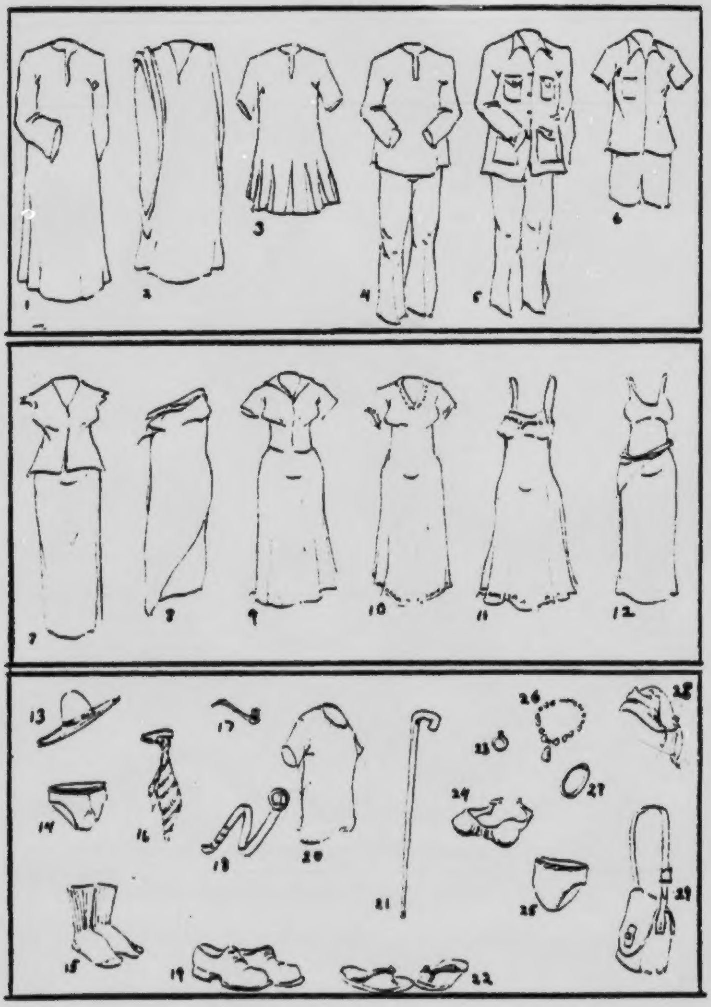
Murunto n ni xeeto n ya rondini. I ga na xooro, i na ro wuno n ŋa. Ke n bire, i nya maxambaano n ŋa. I la wa yexini.

Yaxaanu n ni balafata n ya yette. I xa ga na xooro, i na ro fendeli n ŋa. Ke n bire, i nya xusu-xooro yi. I la wa yexini.

Wunu wutte n do fendeli wutte n wa nyana salle n ŋa yogoni baŋe.

ACTIVITIES:

1. Study the narrative until you can comprehend it without looking at the book as the teacher reads it.
2. Formulate a list of questions that can be asked about the narrative and then using this list simulate question-answer interviews with each other.
3. Write a brief conversation based on the narrative.
4. Collect more words about clothing.


1
2
3
4
5
6
7
8
9
10
11
12
13
14
15
16
17
18
19
20
21
22
23
24
25
26
27
28
29

EVALUATION ACTIVITIES:

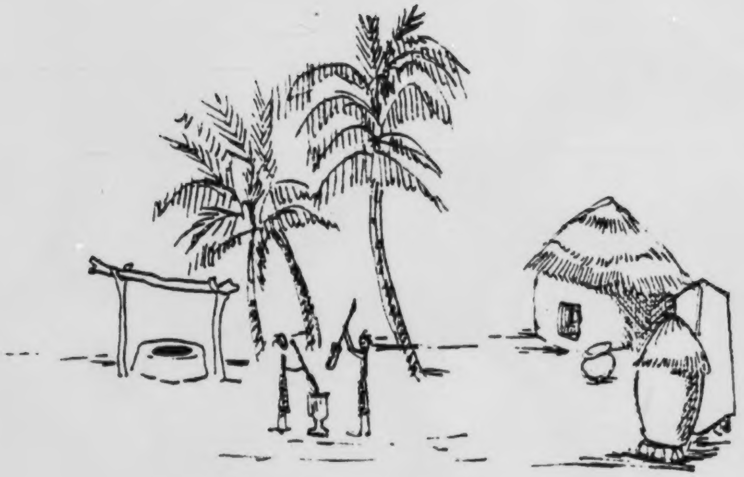
1. Can you describe the clothing of everyone in your class?
2. Give a brief statement comparing Soninke and American clothing styles.
3. Look at several of the illustrations in this book, describing the clothing of the people in the illustrations.
4. Refer to the lesson objectives and assess your progress.

Basic Objectives

Supplementary Objectives

KUNAARU

SHELTERS



Twentieth Lesson * Xara N Tanfillande

OBJECTIVES

Basic Material:

To learn about the kinds of houses and shelters one finds in Soninke territories.

To list the activities normally done in these areas.

Supplementary Activities:

To learn the parts of the house.

BASIC MATERIAL (Cummings Device)

A. Where do the Soninke go to ___I___? (___III___?)

B. They go to the ___II___.

I

- lie down
- pass the night
- sleep
- plaster the walls
- build
- urinate
- sift millet
- tie the horse
- go in
- tie their animals
- chat
- pass the day
- pass the evening
- cook
- wash
- pound millet
- winnow
- store dishes
- hide
- spin thread
- eat
- make tea
- store wood
- serve food
- defecate
- amuse themselves
- hunt
- store provisions
- wait for game

II

- round house
- terrace
- toilet
- hanger
- grainery
- rectangular house
- cooking fire
- millet working place
- hut
- cattle pen
- ante-chamber of kompe
- kitchen
- bathroom
- vestibule
- hunter's blind

III

- in the hot season
- at noon
- in the rainy season
- when it rains
- in the cold season
- at night

HAAJU N YOKKU (Systéme de Cummings):

A. Soninko n wa telle minne na(n) ____I____? (____III____?)

B. I wa telle ____II____.

I

- saxu
- wuyi
- xenqe
- beexi
- tagandi
- buusi
- yille n kori
- si n siiti
- ro
- i naaburen sitti
- masala
- kira
- sunka
- sore
- wanqi
- goro
- yille n fesu
- yukku n mara
- muxi
- wurundi
- yige
- hattaye n dabari
- suwa n mara
- yigande n bagandi
- xuru
- sanga
- xanye
- nafa mara
- dugundi

II

- kompe
- bamballe
- sutura
- biire
- mara
- xube
- kiŋŋu
- gollitebu
- guppe
- galle
- koboŋŋe
- sorokompe
- jooxe
- buluŋŋe
- jeeje

III

- kineye n ŋa
- kinsiga n ŋa
- xaaxo n ŋa
- kamme ga na ri
- mulle n ŋa
- wuro n ŋa

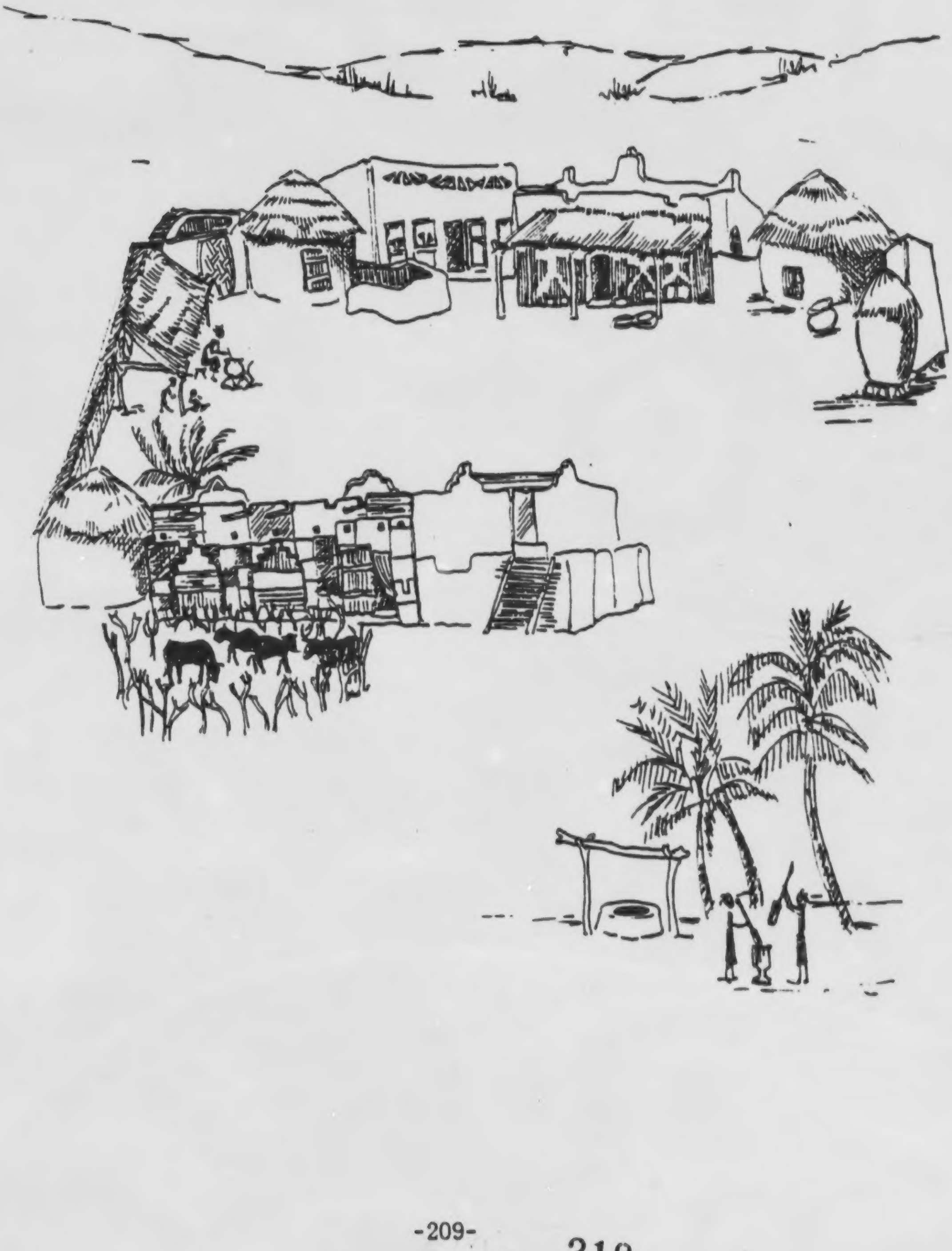
ACTIVITIES:

1. The teacher should go over the vocabulary items in the lesson first and explain the difference between items which could easily be confused (for example, kitchen and cooking fire; toilet and bathroom).

2. The students should then attempt to construct two-sentence dialogues with the items given, the first time through the exercise leaving out choice III. In other words, the students should just ask and answer 'Where do Soninkes go to X?'

3. As a variant on this exercise, the teacher can add choice III, giving sentences like 'Where do Soninkes go to cook during the rainy season?' which will have a different answer from the unqualified question.

4. Finally, the teacher can ask 'Where do Soninke women go to pass the night?' versus 'Where do Soninke youths go to pass the night?' and these questions too will have different answers.



SUPPLEMENTARY MATERIAL (Constructalog):

Construct a dialogue using some of the following words.

- wall
- roof
- interior grainery
- design painted on wall
- to build
- door
- floor
- to plaster a wall
- raised threshold to keep water from entering house
- window
- bed
- to paint

FO TIMANDANU (Constructalog):

- tageye
- jonge
- maran-remme
- netele
- taga
- fo-laqqe
- kompo-bara
- beexi
- demu-demu-golle
- palanteri
- saxa
- jaba

ACTIVITIES:

1. Working individually or in pairs, write a dialogue including some of the words supplied. Present your dialogue to the class.
2. Working in small groups, write a story about visiting a Soninke house and remarking on the difference between it and an American house.
3. Draw the floor plan of the last place you lived in the United States and explain to your Soninke teacher which activities you performed in which locations. This could be a particularly interesting exercise if your house had any special features, such as a root cellar, a greenhouse or a basketball court. Try to do it all in Soninke.

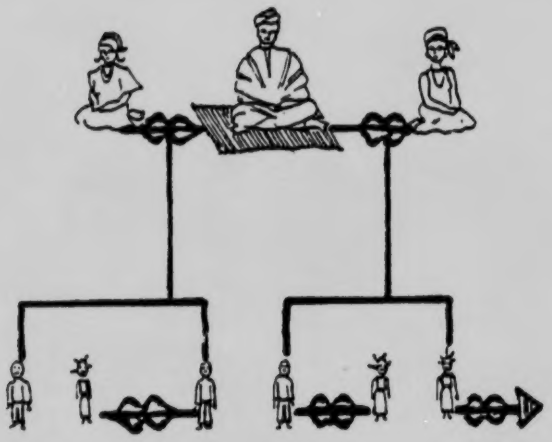
FATANFASINDE

EVALUATION ACTIVITIES:

1. Name several areas of a Soninke compound and discuss the activities associated with each of them. Discuss whether these areas are primarily 'male' or 'female' spaces.
2. Discuss the effect of weather on the location of economic and social activities.
3. Name the parts of the house and describe what activities take place in them.

KADUNKO

THE HOUSEHOLD



Twenty-First Lesson * Xara N Tanfille N Do Baanande

OBJECTIVES

Basic Material:

To be able to describe the basic unit of Soninke society, the extended family.

Supplementary Material:

To become familiar with the vocabulary associated with the levirate.

BASIC MATERIAL (Recitation):*

The people in a house in Soninke country are: the head of the household and his wives, his sons and their wives and children, the head of the household's daughters if they are not married, and his younger brothers and their wives. The head of the household's daughters go to live with their husbands when they marry.

CULTURAL NOTE

Given the size of Soninke families (that is, the number of children born to a man and his wives), a household can have anywhere from ten to sixty or seventy people in it. That is, a man and all his children, his brothers and all their children, the children of the head of household's children and the children of all his brothers, the wives of all the men of the household and the unmarried daughters of all the men. This is why their homes are called 'compound.' They literally do shelter a large compound family composed of many little nuclear family units.

---

*See Teacher's Handbook, p. 23.

HAAJU N YOKKU (Récitation):

Kadunko

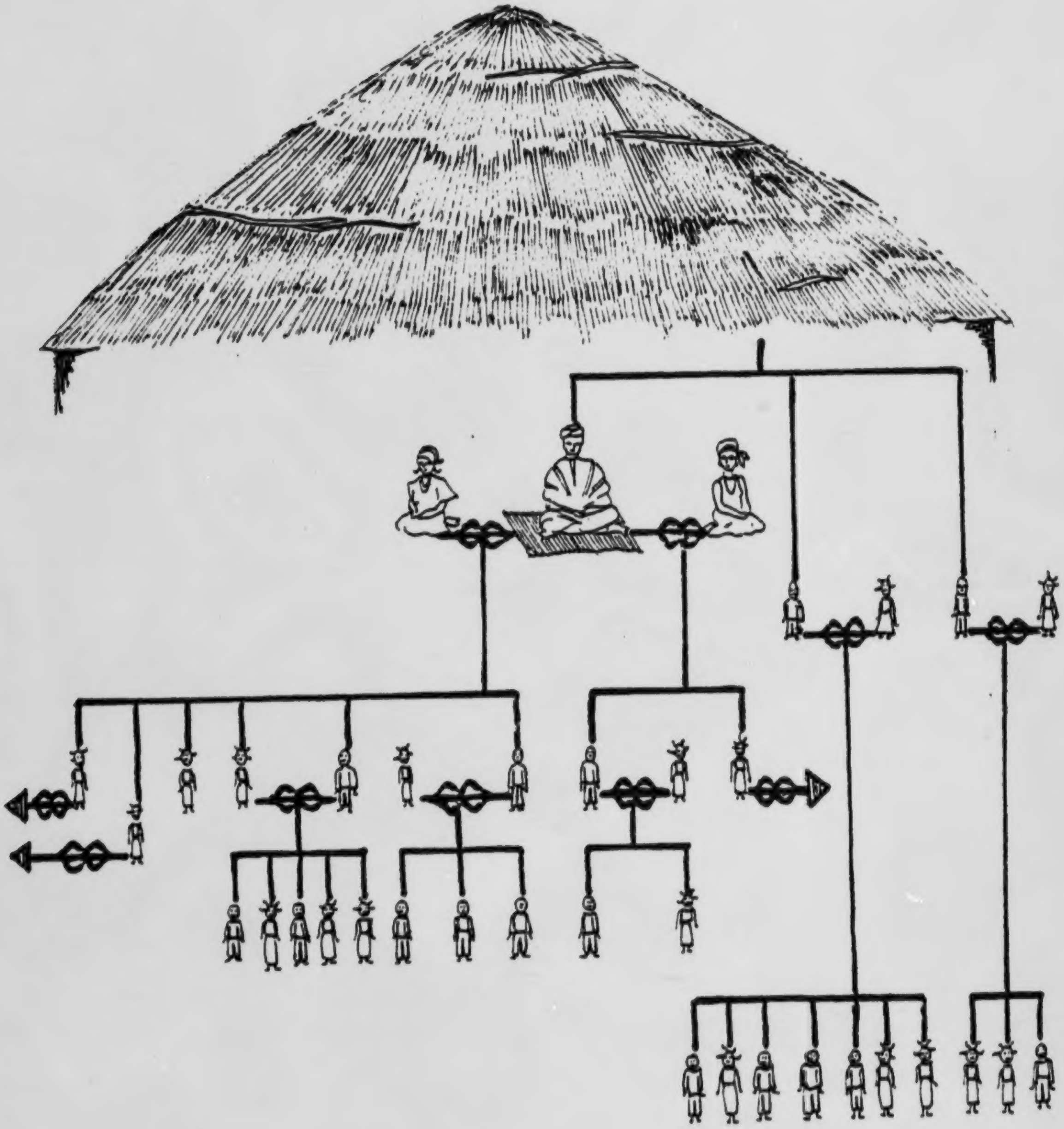
Saro beni ga ka n ŋa, ku n ni: kagume a d'i yaqqu, a d'i len-yugu a d'i yaqqu a d'i remmu, a do kagume len-yaxaru be ga ma yexi, a d'i xoxono n d'i yaqqu n d'i remmu. Kagume n len-yaxaru n wa tell'i kiina i ka i ga ŋa yexi.

ACTIVITIES:

1. The teacher should say the recitation several times with the students listening. He or she can then let the students read the recitation several times through.
2. The teacher should ask the students to close their books and reconstruct the recitation from memory. He or she should write the recitation on a blackboard as the students remember it.
3. The teacher should then erase words from the recitation a few at a time with a student reading it aloud. If the student successfully recalls the erased phrase, the teacher should select someone else to be 'it' and repeat the procedure.
4. By the end of class each student should be able to repeat the recitation from memory.

GRAMMAR NOTE

This passage contains a relative clause 'the people who live in a house, those people are....' and a series of conjoined noun phrases: 'a man and his wives and children,' 'his younger brothers and their wives and children.' Other than that there are no other outstanding grammatical features present.



SUPPLEMENTARY MATERIAL (Prose Passage):

The Levirate

(Marrying Brother's Widow)

When a woman's husband dies, and when four months and ten days have passed, the woman quits mourning. ______________________

____.

When they are going to accompany her, they should say that she will go with a particular person (one of her husband's brothers).

____.

They (the widow and the brother) should marry with a religious ceremony, but no celebration. Among ______________________

____

.____.

The relatives do not want the woman and her children to leave the house. ______________________________________

____.

FO TIMANDANU (Passage de Prose):

Yaxarin-Saagande

Yaxare n kiina ga na kara, xasu naxati do bito tammi ga na timme, a na bagu furuja. I n'a tunsi kattu faabe n ka. A ga ni tunsini i na t'i d'a do kaati fulaane tunsi. Yaxare n ga na duŋe, a na yille rini ro ka n ŋa. I na futtu n baana ya katta, nyaxa nt'a yi. Soninko ku be laada xaso n ga toxo i maxa, gide n la wa xoxone n yaqqe n saagandini, soxone n xa wa gide n yaqqe n saagandini. Maremmu nt'a mulla yaxare n do remmu n ga bakka ka n ŋa. Ke n ya n sikk'i ga fure ke yaxaru n saagandini.

ACTIVITIES:

1. The teacher should read the prose passage or appoint a student to do it. The other students should follow along in their books marking the new vocabulary items.
2. The teacher should then define the new items and amplify the prose passage, supplying any details the students need to comprehend it.
3. Fill in the blanks in the English translation.

CULTURAL NOTE

In anthropological terms, the marriage practice described here is called the 'levirate.' It is designed to insure that the children of the patrilineage (that is the children of the family) are not lost to the family should a woman be widowed. The woman can refuse to marry her husband's brother, but generally if she does she does not stay in the family. She returns to her father's house. If a man has several wives his brothers divide them among themselves; the youngest brother getting first choice of the widows.

This practice is very old and very widespread in the cultures of the world. It is mentioned in the Old Testament of the Bible as an ancient custom in our own traditions. Discuss the advantages of the levirate for everyone concerned: the widow and her children, the brothers, the family of the widow and so on.

EVALUATION ACTIVITIES:

1. Interview several Soninkes about their 'grande famille.' Is it the one in which they grew up or have there been realignment of personnel due to death or other causes? Report the results of your research to the class.

2. Explore the difference between Soninke families and American families, trying to understand the attitude Soninkes have toward their kadunko. List some of the advantages of living in a 'grande famille' and list some of the disadvantages. See if any of the Soninkes you know agree with your selection of 'advantages' and 'disadvantages.'

3. The term for relative in general is 'maremmu' which means 'mother's children.' Try to find out why the term should include the word 'mother,' when Soninkes trace their descent through their father's side. In other words, try to discover whether children of the same mother have any special emotional bond that they do not share with their brothers and sisters who have the same father but a different mother.

HOORO N DO KOMO

NOBLES AND SLAVES

Twenty-Second Lesson * Xara N Tanfille N Do Fillande

OBJECTIVES

Basic Material:

To understand and say a few words about one of the major divisions of Soninke society: the nobles, and their social functions.

Supplementary Material:

To learn something about the social category of people called 'slaves,' and discuss the relationship between nobles and slaves.

BASIC MATERIAL (Dialogue):

Sarah: Who are the 'nobles?'

Fenda: The offspring of the 'tunkas' and the offspring of the marabouts are the nobles.

Sarah: What do they do?

Fenda: It is the 'tunkas' who rule; they are cultivators; they are scholars; they engage in commerce. In the past when war broke out, going (into battle) was the obligation of the nobles. It is they who are leaders of the troops, because it is they who are leaders of villages.

Sarah: And the offspring of marabouts?

Fenda: They become 'imams.' It is they who receive tithes. They conduct prayers before the nobles, and the slaves and the casted people. It is they who celebrate religious marriages. They give baptismal names to people. They wash the dead for funerals. It is to them that one gives alms.

Sarah: Can they (the tunkas and the moodi-remmu) marry each other?

Fenda: Yes, but they cannot intermarry with either the slaves or the casted people.

HAAJU N YOKKU (Dialogue):

Sarah: Ko ni 'hooro n' ŋa?

Fenda: Tunkan-remmu n do moodin-remmu n ya ni.

Sarah: I wa manne dabarini?

Fenda: Tunkan-remmu n ya n toorini; soxaano n ya ni; i wa xaraŋŋana xa; i wa telle saaferi. Ganni gajanne n ga na giri, hooro n dagaye n ni waajibi n ya. I ya ni kuri-gumu n ŋa, bawo i ya ni debe-gumu n ŋa.

Sarah: Xa moodin-remmu n?

Fenda: I na nyana almaanini. I ya n foni jakka n ŋa. I ya n sallini hooro n do komo n do nyaxamalani n kaane. I ya na yexu n tappa. I ya na toxo n xilli yimman-siyen n ŋa. I ya na suru n wanqini. I ya na xeye n taxandini. I ya foni sadaxo n xa yi.

Sarah: I wa yexini me yi ba?

Fenda: Yo, xa i do komo n do nyaxamalani nta yexini me yi.

ACTIVITIES:

1. Read the dialogue aloud several times as a class, each student taking a line or two. Then take turns taking the parts of Sarah, a Peace Corps Volunteer, and Fenda, her Soninke companion.

2. Ask questions about the dialogue. That is, discuss it as a piece of information about the social organization of Soninke societies.

3. Add your questions to the dialogue, with the teacher playing the part of Fenda. Listen carefully to Fenda's answers to your questions.

GRAMMAR NOTE

The verb 'nya' appears frequently in this lesson. For example:

Tunkan-remmu n ya n nyana debe-gumu.
The 'tunkas' become village chiefs.

Kalle n ga na nya hooro n kaara, komo-yaxaru n ya n sorene.
When a death happens at a noble's house, it is the female slaves who cook.

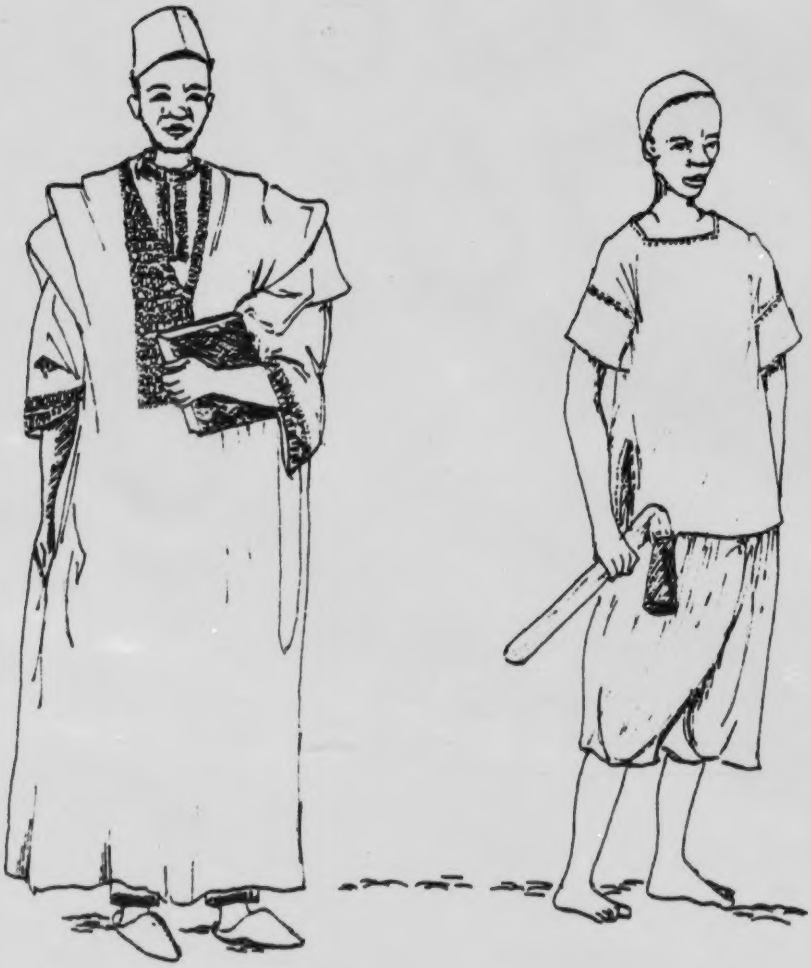
This verb is extremely useful as its meaning is very broad. It covers all the semantic territory covered by the English verbs 'make,' 'do,' 'happen' and 'become.'

The grammatical construction NOUN PHRASE + ya + n illustrated in the basic material in Fenda's long speeches is discussed in the Grammar Handbook in Lesson 24. It is a device for emphasizing the importance of some noun or noun phrase, giving the kind of grammatical focus you find in English sentences like

It was the chief who led the troops

as opposed to the more neutral version

The chief led the troops.



SUPPLEMENTARY MATERIAL (Narrative):

Slaves

There are two kinds of slaves: the sokho-komo and the dyon-kourounko (who are also called 'Great Slaves'). They do not intermarry.

In the past the sokho-komo used to work in the fields, five days for their masters and two days for themselves: Thursday and Friday. The female slaves pounded millet for their mistresses.

When there was a death at the home of a noble, it was the female slaves who went to cook for them. When there was a marriage at the home of a noble, it was the female slaves who went to cook. If the same ceremonies happened at the home of a slave, it was the noble women who went to cook.

FO TIMANDANU (Narration):

Komo N

Komo n xabila n ni fillo ya: soxo-kome a do jonkurunko (i n'i xilli komo-xooro). I nta yexini me yi.

Soxo-komo n nyi soxono d'i kama n ya yi ganni, i na bito karagi soxo kamman-yugo n da, i yimme xalle n ni: alaxamisa n do alijuma. Komo-yaxaru n na goro kaman-yaxuru n da.

Kalle n ga na nya hooro n kaara, komo-yaxaru n ya n telle sore. Yexu ga nya hooro n kaara, komo-yaxaru n ya n telle sore. Gelli nyaxa ma bone ga na nya komo n xa noqqu n na, hooro yaxaru n ya n telle sore.

ACTIVITIES:

1. The teacher should read the narrative once aloud and then appoint various students to read it aloud after that.
2. The teacher should amplify on the passage, adding his or her own information to it as is deemed appropriate.
3. The teacher can then ask the students questions on the passage directed at ascertaining their level of comprehension.
4. The students should ask questions clarifying any points they do not understand.

CULTURAL NOTES

The government of Mali officially abolished slavery with the country's independence, and the government of France had tried to discourage it before that. Legally therefore there are no longer any slaves, although there are still people who call themselves 'nobles' and there are still people who serve them voluntarily.

The institution of slavery was very different in West Africa than in America. The slaves were by no means considered 'chattle' nor could they be killed or mistreated. Slaves and nobles were raised together, eating at the same bowl, sharing toys and participating in the same activities.

Nobles paid their slaves taxes for them, furnished them brideprice when they married, celebrated the births of their children and buried them. The slaves reciprocated by mourning for the nobles when they died, and rejoicing when they wed or had children. If the slaves worked for others, they could also make demands on others which could not be refused. The relationship between master and servant was truly symbiotic.

The whole question of slavery is a very sensitive one. Many people whose ancestors were 'komo' do not wish to be classified as slaves themselves, and they resent any references to the institution. Others find the traditional social categories acceptable and the traditional social functions comfortable. In other words, be delicate and careful if you want to discuss 'nobles' and 'slaves' with contemporary Soninkes.

EVALUATION ACTIVITIES:

In this lesson we have deliberately left much unsaid so that you could pursue the subject yourself. You should have no problem finding out about the nobles, since there is no social stigma associated with this group, but how do you go about finding out about slavery, if it is such a touchy subject? Answer: You use the past habitual or past completive forms of verbs in your questions, and you use the adverb 'ganni' meaning formerly or in the past. Keeping this in mind, see if you can figure out how Soninke society was traditionally organized.

1. Find out who could marry whom, that is, what categories of people could marry which other categories.

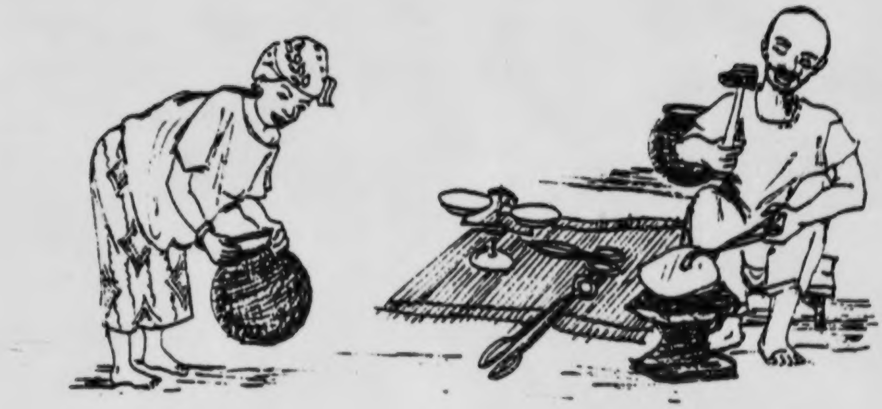
2. Ask about the occupations of nobles and slaves. Find out if slaves could receive an education (secular or religious), if they had any traditional occupational specialities, whether they could hunt and fish, whether they were allowed to participate in activities that nobles were forbidden to do.

3. Start a chart of the types of people in Soninke society (to be amplified in the next lesson) with their patronyms (family names), their occupations and their rights and duties.

4. Remember to evaluate your ability to carry out any of the above activities. If you have a lot of difficulty, put in some more work on this lesson.

NYAXAMALA N

CASTED PEOPLE



Twenty-Third Lesson * Xara N Tanfille N Do Sikkande

OBJECTIVES

Basic Material:

To be able to discuss the second major division of Soninke society.

To learn some basic information on traditional specialities and professions.

Supplementary Material:

To learn some basic information on intermarriage and social hierarchy among the casted people.

To know about the distribution of jammu (family names) among the casts.

BASIC MATERIAL (Characters in Search of an Author):*

The casted people are intermediaries among all the other people.

Here is Ousman Cissé. He is a griot (bard).

This is Amadou Diabaté. He is a griot too.

Here is Birama Djouwara. He is a leatherworker.

Here are Mamadou Kante and his wife Hawa Sakiliba. They are blacksmiths.

---

*See Teacher's Handbook, p. 33.

HAAJU N YOKKU (Personnages en Quête d'Auteur):

Nyaxamalani ni saro n naxa n taraano.

Usmani Sise ya ni. Jaare n ya ni.

Amadu Jabate ya ni. Gesere n ya ni.

Birama Juwara ya ni. Garanke n ya ni.

Mamadu Kante d'i yaqqe, Hawa Sakiliba, ya ni. I ku n ni tago n ya.

ACTIVITIES:

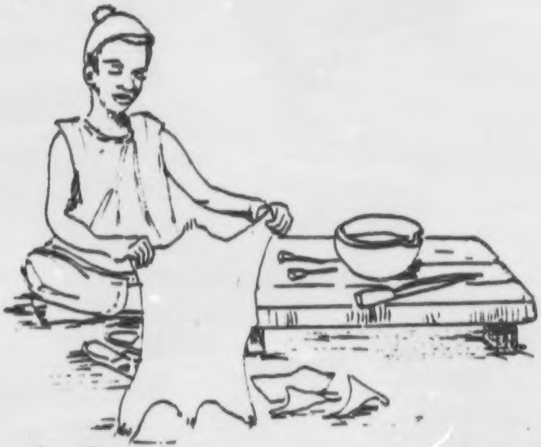
1. The teacher will assign each person a character and begin a biography of him or her. The biographical material will not be physical description this time, but will include information on the traditional professions: leatherwork, blacksmith, and griot.

2. Each character is shown on the facing page with his or her traditional professional implements: the leatherworker with his skins and his glue; the griot with his guitar; the blacksmith with hammars, anvils and metal-working tool (the female blacksmith with her pottery). Each student should attempt to find out the name of his or her character's professional implements and what the character does with them.

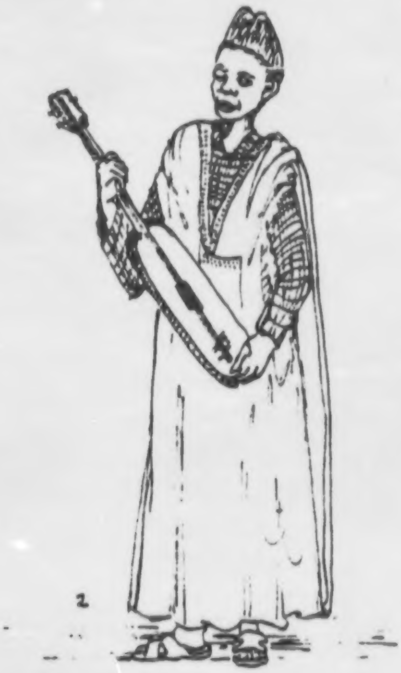
3. Only the female blacksmith is shown, but the female leatherworker has specific functions in the society too. If your character is the leatherworker, find out what his wife does.

4. Ask your teacher to develop the theme that the casted people are the intermediaries between the other segments of society. In other words, ask for a spiel on the nyaxamala before you begin the characters in search of an author exercise.

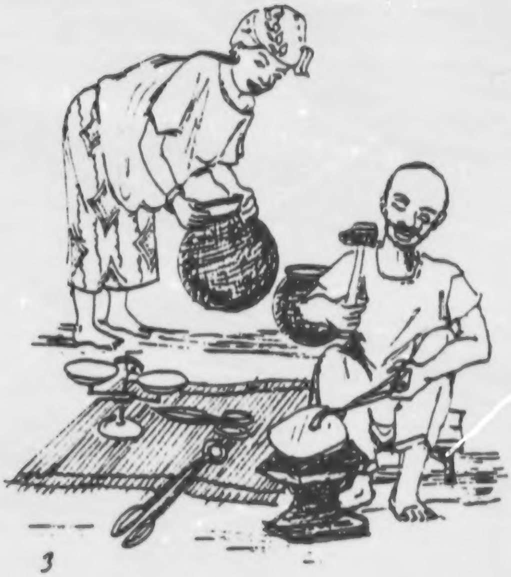
GRAMMAR NOTES AND REFERENCES (Do-it-yourself)



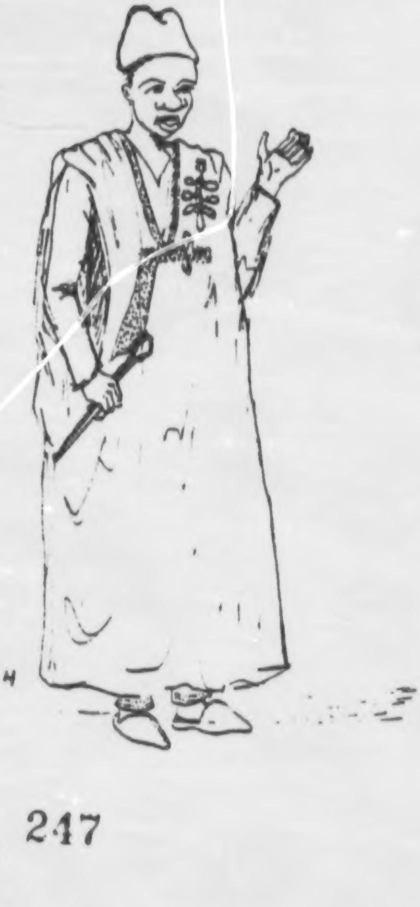
1



2



3



4

SUPPLEMENTARY MATERIAL (Narrative):

The Casted People

The Jaare:

The jaare (griot, bard) is the 'master of words.' Some of them play the tambour. They marry blacksmiths and geseres; but they cannot marry with leatherworkers. They do not marry nobles or slaves. They can demand money and gifts from nobles, slaves, blacksmiths and geseres. But they cannot demand things of the leatherworkers. Jaare family names are Kouyate, Diabate, Sakho, Galou, Danyokho, Dagno. Some Sissokos are jaares.

The Gesere:

Geseres play instruments. They can demand tribute of the blacksmiths, and the nobles; they can demand things of the slaves. They do not demand things of the leatherworkers. They have guitars and they sing. The jesere's jammus are Cissé and Sylla.

The Blacksmith:

Blacksmiths make things. They make hoes and axes; they work white silver and gold. They can marry geseres and jaares, but they do not demand money and gifts from geseres or jaares. They demand tribute only from the nobles. Their patronyms are Kante, Sissokho, Kanoute, N'Diaye. There are also Dyounassi blacksmiths.

The Leatherworker:

Leatherworkers work with leather. They chew skins (to make them soft). They make shoes, gri-gris, ropes and bridles and harnesses. The leatherworkers do not marry other nyaxamala. It is they who command all the other casted people. The leatherworkers patronyms are Makalou, Soubounou, and Sylla. There are some Diawaras.

FO TIMANDANU (Narration):

Nyaxamala N

Jaare:

Jaare n ni laxadun-safaana n ya. Dondon-remmu n w'i yogoni maxa. I do tago n do geseru n wa yexini me yi; x'i do garanko nta yexini me yi. I do hooro n do komo n xa nta yexini me yi. Jaare n wa hooro n nyagana; i wa komo n nyagana, i wa tago n nyagana, i wa geseru n nyagana. X'i nta garanko n nyagana. Jaaru n jammu ni Kuyate, Jabate, Saaxo, Gallu, Danyoxo, Danyo. Sisoxoni n w'i ya.

Gesere:

Geseru n timindini ya. I wa tago n nyagana; i wa hooro n nyagana; i wa komo n nyagana. I nta garanke n nyagana. Gambare n ya n'i maxa. I wa suugunu. Geseru n jammu ni Sisse, a do Silla.

Tage:

Tage n tagandini ya. I wa tongu-tagene, yidu-tagene, i wa xalisi-xulle n do kaŋŋe n tagana. I do jaaru n do geseru n wa yexini me. Tage nta gesere nyagana, a nta jaare nyagana. I ku n na hooro n baane ya nyagana. Tago n jammu ni Kante, Sisoxo, Kanute, Njayi. Jumaasini n w'i ya.

Garanke:

Garanko n goolini ya. I na fato n ya sugunu. I n'i nya teppuni, do sefewu, do xarabun-kaccu, do nuxuru. Garanko n baane ya ni, i do nyaxamala kuttu n ga nta yexini me yi. I ya ni nyaxamalani su yigana. Garanko n jammu ni Maakalu, Sumbunu, Silla. Jawarani n w'i ya.

ACTIVITIES:

1. The teacher will read the narrative aloud. Follow along in your book the first time. Then close your book and listen for comprehension. The teacher may ask you questions about the passage this time.

2. When the teacher has finished the passage the second time, the students should ask for definitions of new vocabulary items, and should ask for clarification of the cultural material that they did not understand.

3. Discuss the notion of 'caste' and 'intermarriage' as it applies to Soninke society. See if you can discover why the nobles and slaves are not considered 'casted' even though there are restrictions on their choices of marriage partners.

4. Among the Bambara, who have both linguistic and cultural ties to the Soninke, the casted people are called 'Nyamakala.' Some people think that the word 'nyama' has to do with 'power' and that the casted people are called 'nyamakala' because they have the capacity (the power) to transform objects and people into other things. For example, the blacksmiths transform products of the earth (minerals, clay) into tools, jewelry, pottery. The leatherworkers transform the products of dead animals into wearable objects. The griots transform words into deeds. Discuss the idea that those who practice these traditional professions are 'transformers.'

5. Discuss the way the notion 'demands tribute' is used in this passage. What does it means to say that the Jarre and the Gesere 'demand tribute' of the nobles?

EVALUATION ACTIVITIES:

1. Write a brief summary of your understanding of the organization of Soninke society on the basis of what you have learned in this and the last lesson.
2. List two or more vocabulary items that would be needed to discuss the occupations of the griots, the blacksmiths, the leatherworkers and their wives.
3. Review the objectives of this lesson and write down what you think you have gained from it. Also write down what you would like to learn more about, and state how you think it might be relevant to the job you are going to be performing.

Basic Objectives

Supplementary Objectives

MAREMMU N DO YAXU

KINSHIP AND MARRIAGE

Twenty-Fourth Lesson * Xara N Tanfille N Do Naxatande

OBJECTIVES

Basic Material:

To learn the Soninke kinship system.

Supplementary Material:

To discuss polygyny as a marriage practice.

BASIC MATERIAL (Spiel):

In Soninke areas your father and his brothers are all your fathers, your mother and her sisters are all your mothers.

age-mate

grandfather

brother

co-wife

uncle

grandmother

younger

son/daughter-in-law

parent-in-law

aunt

great-grandparent/great-grandchild

grandchild

HAAJU N YOKKU (Cuaserie):

Soninka-ra, an faaba d'i gidani d'i xoxono n su n'an faabani ya, an ma d'i gidani d'i xoxono n su n'an mani ya.

joota

kisima

waaxi

______?______

kaawu

maama

xoxono

kalu

baayi

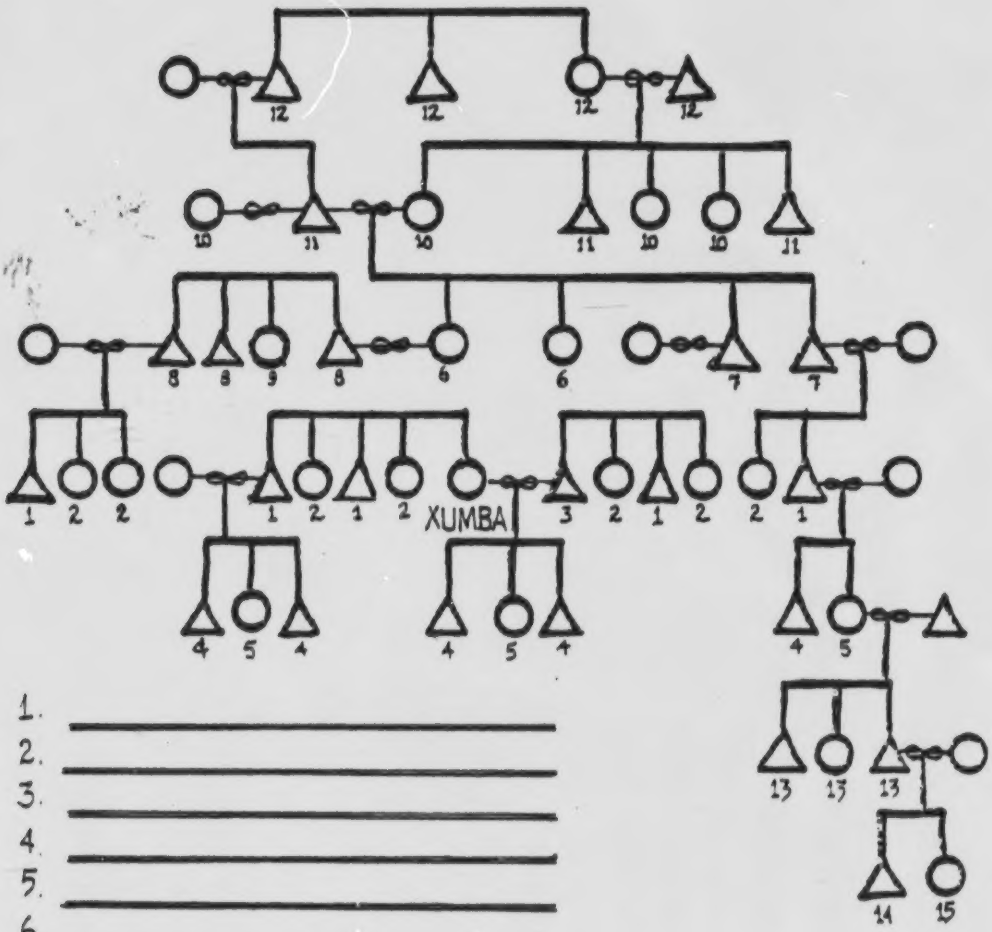
xoxo

kisimare

254

ACTIVITIES:

1. The teacher should look at the word list of kinship terms and add any that he or she feels is appropriate to the geographical area he or she is from.
2. The teacher should then give the spiel, talking very briefly about how Soninkes call their kinsmen.
3. The students should listen carefully as the teacher repeats the spiel. The third time through, the students may ask questions of the teacher and the teacher may ask questions of the students.
4. The students, working as a group, should attempt to reproduce the spiel.
5. Fill in the blanks in the kinship diagram on the facing page, starting with Xumba. The kin-type is numbered and a correspondingly numbered blank appears in the legend. Fill in (a) the term by which Xumba calls this person; (b) what this person calls Xumba.
6. Draw a geological tree of your family and explain it to your Soinke teacher in Soninke.


12
12
12
12
10
11
10
11
10
10
11
8
8
9
8
6
6
7
7
1
2
2
1
2
1
2
XUMBA
3
2
1
2
2
1
4
5
4
4
5
4
4
5
13
13
13
14
15

1. ____________________
2. ____________________
3. ____________________
4. ____________________
5. ____________________
6. ____________________
7. ____________________
8. ____________________
9. ____________________
10. ____________________
11. ____________________
12. ____________________
13. ____________________
14. ____________________
15. ____________________

SUPPLEMENTARY MATERIAL (Prose Passage):

Polygymy

In Soninke country, every man can marry up to four women. This is Islamic law. If he is a noble, he cannot marry more than four noble women, but he can take as a fifth wife a slave woman. They call this one 'tara.'

Each woman has her day for things. When it is not a woman's day, a man does not have the right to approach her. When a man gives them something, he should give it to his first wife. It is she who divides it. It is the last wife who chooses first, and the first wife who chooses last. The man should not give something to one wife and not the others. When the man goes on a journey, and returns, he ought to ask if it is the day of the first wife or the second or the third or the fourth, and he should descend (stay) at that one's place. Every woman has her day: the first wives all have one day and the second wives all have their days too. In this country, the Soninkes keep the old traditions among themselves.

It is the first wife who is considered oldest. This does not mean that she is the oldest of the wives. It is her status as first wife that makes her 'oldest.' She takes a position relative to the 'younger' wives as an older brother to his younger brothers. The 'youngest' wife ought to behave as the younger sister to the other three. When the first wife and the 'youngest' wife travel, it is the youngest who takes the baggage.

Should a man divorce his first wife and then re-marry her, she is no longer first wife. It should be like a new marriage.

FO TIMANDANU (Passage de Prose):

Teyinnaaxu

Soninka-ra yugu su la wa yaxaru n wutini ma'a ga joofe naxato. Ke n ni misiilime n sariya n ya. Gelli hoore ga n'a ŋa, a xempene hooro yaxaru naxati ya, a la wa yaxari n karangande nyana komo yaxare yi. I wa tini ke n da taara.

Yaxaru ku fofo d'i koota n ya ni. Yaxare be koota ga fe, yugo n ma xawa nan kinye ne n ŋa. Yugo n ga na nyi fo be kinn'i ya, a na kinni yaxarin-fana n ya. Ke n ya n'a taxandini. Yaxaru n su lagere n ya n sugandini, yaxarin-fana ke ya n toqq'i su falle. Yugo n ma xawa na fo nya yaxare su na kuttu n toxo. Yugo n ga na daga tere, a ga na ri, a tirindindini ya gelli yaxarin-fana, ma yaxarin-filla, ma yaxarin-sikka, ma yaxarin-naxata n ya koota ga ni, a na daga yanq'a noqqu. Yaxare su d'i koota n ya ni: yaxarin-fano n su koota baane; yaxarin-fillandu n xa su koota. Jamaane n noxo ŋ na, Soninko be ga laada xaso n ga tox'i maxa.

Yaxarin-fana n ya ni naxaru n gida. Ke n wure feti nan t'a ya n xasa yaxaru ku yi. A yaxarin-fanaaxu ke ya n'a nyana gide. Gidan-golle n ga ni fofo katti xoxonno n ŋa, yaxarin-fana n nan xawa ke n ya nyana yaxarin-tugunnu n da. Yaxaru n tugunnu n xa sikk'i xoxonna n siga n ya. Yaxarin-tugunne do yaxarin-fano ga na no kille do me, fo tugunne ke ya n'i yokku n wuttu.

Yugo n ga n'i yaxarin-fana n wara, a ga na yill'a wuttu. Yaxare ke la ntaxa nyana fana yi. A n'a xo yexu kurumba n ya.

ACTIVITIES:

1. The teacher should read the text with the students reading along in their books. After that, the teacher should read the text a second time with the students listening, books closed.
2. The teacher should ask the students for vocabulary items which are new or unfamiliar, and should ask questions of the students to see if they comprehended the meaning of the text.
3. The students and teacher should discuss the text as much as possible in Soninke.

GRAMMAR NOTES AND REFERENCES

In this text the words for numbers appear in three out of five of their possible forms:

1. The independent 'counting forms' (for example: Yugu su la wa yaxaru n wutini m'a ga joofe naxato).
2. Their adjectival forms (as for example in 'A tirindindinini ya gelli yaxarin-fana, ma yaxarin-filla, ma yaxarin-sikka ....').
3. Their ordinal forms (for example: 'Yaxarin-fano n su koota baane; yaxarin-fillandu x xa su koota.' This is the plural of the ordinal number. It means 'second wives.')

The other two possibilities are:

4. Their forms when they appear with independent nouns (for example: Yaxaru filli, yaxaru sikki) and finally
5. Their nonimalized forms meaning 'doubled,' 'trebled' and so forth (filleye, sikkeye, naxateye).

EVALUATION ACTIVITIES:

1. Describe briefly the structure on Soninke social arrangements as you understand them, including the family, the household, the divisions of society and cast systems.

2. Describe several points of difference between Soninke kinship and American kinship.

3. Discuss marriage among the Soninke, especially how it differs from American marriages.

4. If you can do all of the above and meet the objectives for this lesson, you are doing well. Remember to use these evaluation activities to check on your progress and find out where you need more work.

SPECIAL LESSON VI

KALLENGORAAXU
JOKING RELATIONSHIPS

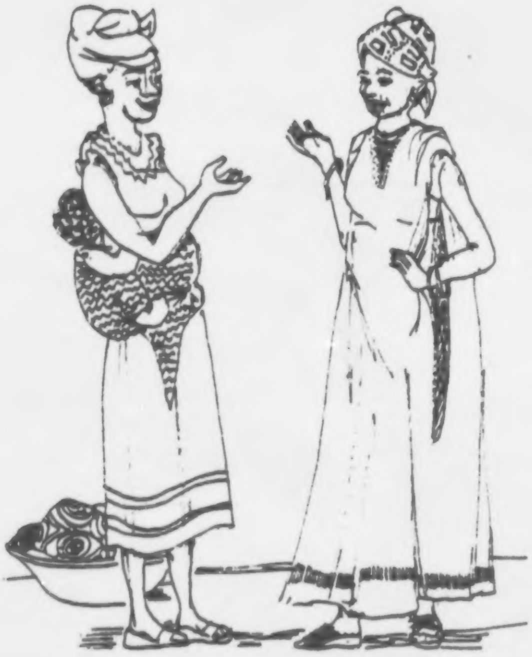
The word 'kallengoraaxu' means 'the state of cousinhood.' Although the Soninke do not make a terminological distinction between the children of their own parents (brothers and sisters) and the children of their parents' siblings (cousins), they nevertheless treat these latter in a very special way. They joke with them. These jokes are largely verbal, ranging from mild teasing to gross obscenities commenting on one's sexuality or making reference to one's sexual parts.

Some of the milder "jokes" are plays on the normal greeting phrases. For example, if one Soninke meets a cousin getting up late, he might ask him if he was busy getting his wife pregnant. Or he might ask about the health of his mother and father, his children and his lover. Or instead of using the often heard phrase an do golle 'you and work' (which people say to each other when meeting or parting), a cousin might pipe up an do xolle, meaning roughly 'you and shit.'

Women cousins exchange alot of banter too. A not untypical joking exchange might be:

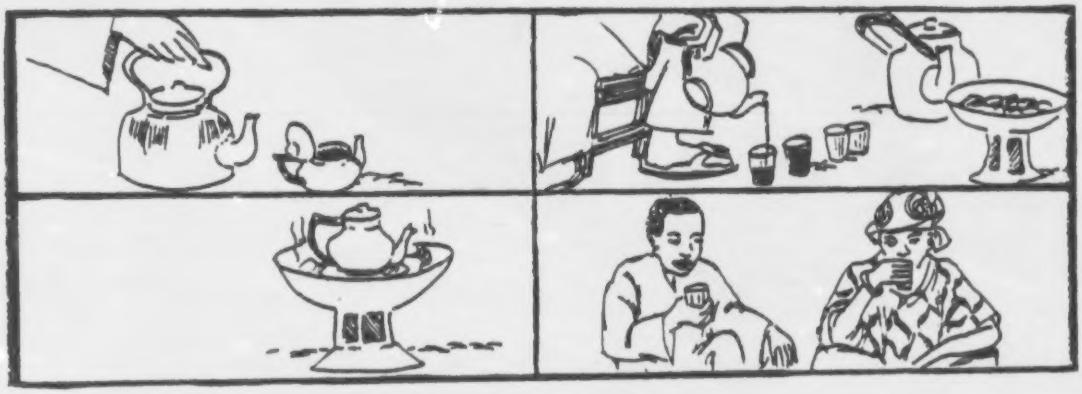
> Fatuma, an xuru jamu?
> Fatouma, have you shit in peace?
> (This is a pun on the normal greeting 'an wuyi jamu?' which means 'have you slept in peace?')
>
> Xori an wuyi an saxa n ŋa?
> Have you spent the night in your own bed?
>
> Fatuma tin-kambo n ga xo fuura kawante.
> Fatouma's ass is dried up like a dried fish.
>
> Ah! Xa an yugo n la nta hari tono an maxa.
> Yes, but your husband can't even fart because you stick so close to him.
>
> Ah! An wa taraxataraxa ko i ga jaare bunu i yelluni n ŋa.
> You are as vain as someone who has gotten a griot by the testicles.

There is much cross-sex joking too. The point of all this is that nothing a cousin says should ever give offense. In a society where people marry their cousins, this is a very important device for keeping marriages strong and harmonious and reducing competition among age-mates for attention. A woman who complains to her mother or father that her husband has been cruel verbally will be told to consider it a joke and give back what she got. A man who complains about his wife will hear the same thing.



YIGEYE N DO MINNE

EATING AND DRINKING



Twenty-Fifth Lesson * Xara N Tanfilli N Do Karagande

OBJECTIVES

Basic Material:

To understand some of the cultural values associated with eating communally.

To give the culturally acceptable and polite ritual phrases that occur at mealtime.

Supplementary Material:

To be able to discuss the most important social ritual of the day: tea.

BASIC MATERIAL (Mini-Drama):

The village chief has invited Roy to eat. Roy is asking his friends what he ought to do.

Ali: Well, the village chief is an old man. A person does not go into an old man's house with his shoes on. That being the case, leave your shoes at the door.

Baba: When you enter, greet the village chief and all his household. When they give you water, take it.

Roy: Even if I'm not thirsty?

Baba: A person doesn't refuse an act of respect. Even if you aren't thirsty, take some and rinse your mouth.

Ali: After that you (plural) chat. When the food is put down, wash your hands.

Baba: Don't sniff the food, and don't eat with your left hand!

Roy: Don't sniff the food! Why?

Ali: It isn't done.

Roy: Well, I'll keep it in mind.

Baba: OK, even if they keep saying to you 'Eat! Eat!,' this is only polite speech. You can eat your own way.

Roy: If they say I don't eat enough, what do I say?

Baba: You can say, 'I'm eating!'

Ali: When you're full, you say 'I've arrived.' Even if they are hard on you, you can get up to wash your hands, saying 'baraka.'

Baba: After that, they'll offer you something...milk, kola, tea. If you want it, take it. If you don't want it, you can refuse by saying 'I'm not chewing kola,' or 'I'm not drinking milk' or 'I'm not drinking tea'...and so on.

Ali: If you follow these councils, your good name will remain at the chief's house.

HAAJU N YOKKU (Mini-Drame):

Debi-gume n da Roy xiri yigaye n ŋa. Roy w'i menjaŋŋu n tirindini a gan xawa na fumbe nya.

Ali: Ayiwa, debi-gume n ni yugu-xase n ya. Sare do teppu nta rono yugu-xase kamma. Ke n bire, an w'an teppuni n toqqo fon-laqqe n ŋa.

Baba: An ga na ro, an na debi-gume n d'i kadunko n su kuun-yi. I ga na ji kin'an ŋa, an n'a raga.

Roy: Hari daqqu ga nta n ŋa?

Baba: Sare n nta balla daronde yi. Hari daqqu ga nt'an ŋa, an n'a raga n'an laqqe n salaqqu.

Ali: Ke n falle, xa wa masalana. Yigande n ga na taaxu, an n'an kittu n wanqi.

Baba: Maxa yigande n sumbu, maxa yige t'an nooge n ŋa!

Roy: Maxa yigande n sumbu! Manne ni?

Ali: A ma nya.

Roy: Ayiwa, n wa haqqile n toqq' a yi.

Baba: Ayiwa, har'i ga na toxo tini an da: 'yige! yige!,' ke n ni daxondi digaame ya. An la wa yigene an moxo n ŋa.

Roy: I ga na ti n nta yigene siri, n na manne kono?

Baba: An la wa tini, 'n wa yigene de!'

Ali: An ga na fagu, an na ti 'N ke kinye.' Har'i ga na xoto d'an ŋa, an la wa gilli n'an kittu n wanqi, nan t'i 'baraka.'

Baba: Ke n falle, i gan na fumbe kini an ŋa...xatti, goro, ma hattaye. Gell'an g'a mulla, an n'a raga. An ga nt'a mulla xa, an la wa balla yi nan ti, n ke nta goro kambunu, ma n ke nta xatti minni, ma n ke nta hattaye minni....

Ali: An ga na ku toŋondu nya t'i moxo, an w'an toxo sire toqqo debi-gume n ka n ŋa.

ACTIVITIES:

1. The teacher should read the drama through aloud, with the students following along in their books. The second time through, the students should close their books and try to comprehend the mini-drama aurally.
2. Students should take parts in the mini-drama and act them out. Do this as a class.
3. Go over the grammatical constructions in the mini-drama, making certain that you understand them. Define the new vocabulary items in class and make notes on them in your notebook.

GRAMMAR NOTES AND REFERENCES

This passage illustrates the future conditional construction outlined in Grammar Handbook Chapter 22. Read this chapter over once, preferably before coming to class.

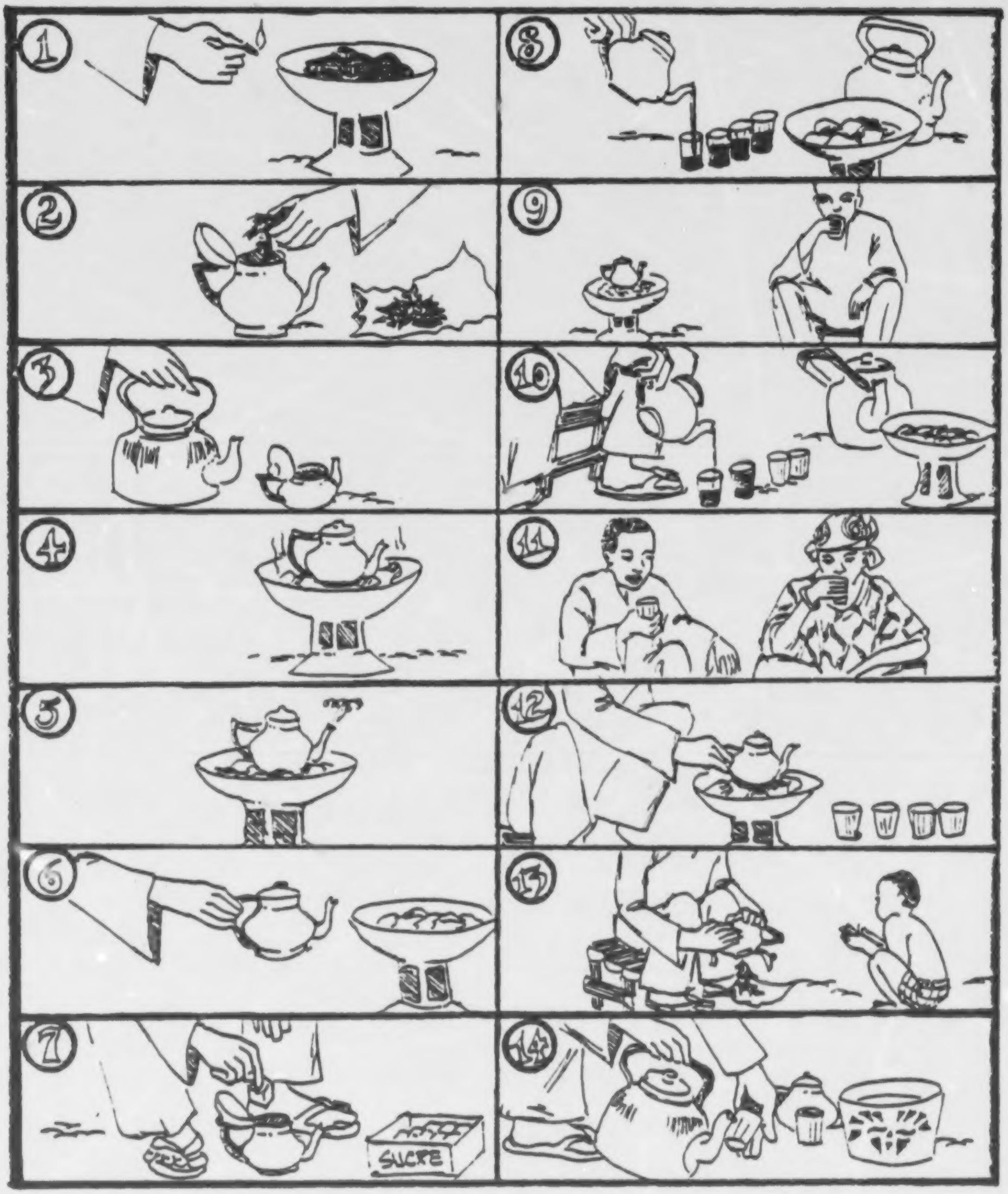
CULTURAL NOTES

At the end of the meal, the first person finished says 'baraka' (thanks). The host, or some senior person, will reply 'Baraka Alla da' (Thanks is for God.) Two other benedictions for the end of the meal are:

Hari n'a mur'an ŋa.
Roughly 'Good digestion.'

O do siine fure ga nt'a yiga.
'Long life to all those who ate.

You can thank the woman who prepared the meal with 'baraka.'


1
2
3
4
5
6
7
SUCRE
8
9
10
11
12
13
14

SUPPLEMENTARY MATERIAL (Operation):

How To Make Tea

1. First, light the fire. (Put the fire in a charcoal stove.)
2. Put the tea leaves into the teapot.
3. Put water in.
4. Put it on the fire.
5. Leave it until it boils.
6. Remove it.
7. Put sugar in it.
8. Cool it (by pouring it over and over).
9. Taste it (to see) if the sugar has come out.
10. Divide it.
11. Drink it.
12. Put the teapot back on the fire once more (start again).
13. Give the tea leaves to the children (or to the horse).
14. Wash the glasses and the teapot.

FO TIMANDANU (Opération):

How To Make Tea

1. Joŋa yimbe kummu (Yimbe n ro furune n ŋa).
2. Warage n ro baraade n ŋa.
3. Ji n r'a yi.
4. A taaxundi yimbe n kamma.
5. A wara, m'a ga na giri.
6. A yanqandi.
7. Sukara n r'a yi.
8. A muurandi.
9. A tamu ma sukara n d'a baga.
10. A taxandi.
11. Xa d'a mini.
12. Yill'a rono yimbe.
13. Warage n kini leminu n ŋa (ma si n ŋa).
14. Kasini n do baraade n wanqi.

ACTIVITIES:

1. Read through the operation 'How to Make Tea' and act out the steps as the teacher gives the commands.

2. Ask questions about the operation sequence as another student goes through it:

   Q. An wa manne dabarini saasa?
   What are you doing now?

   A. N w'a muurandini.
   I'm cooling it.

3. Try putting the operation sequence into the various grammatical aspects you know, using the question-answer format:

   An da manne dabari lageru ke?
   What did you do last?

   A d'a yanxandi.
   I removed it from the fire.

   An na manne dabari ke n falle?
   What will you do after that?

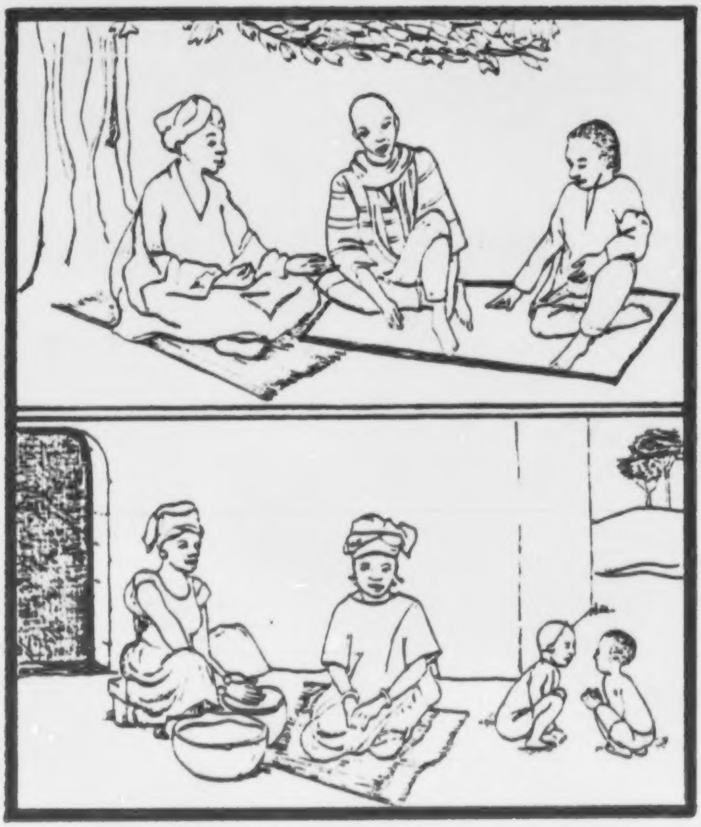
   N na sukara n r'a yi.
   I will put sugar in it.

4. Rewrite the operation sequence as a story: 'How Mamadou Made Tea For Us.'

FATANFASINDE

EVALUATION ACTIVITIES:

1. Name two things which are considered impolite when visiting a Soninke home for a meal.
2. List two acceptable ways to refuse food.
3. What do you say at the end of a meal?
   What is the normal response to that?
4. What are the politeness formulae (verbal) for expressing your thanks for the meal?
5. Discuss with your classmates your experiences in sharing food and drink with Soninkes. Do you have any information on good or bad manners to add? Did you hear any additional ritual phrases not presented in this lesson?
6. If you feel you have achieved at least the basic objectives for this lesson, go on to the next.



How To Sit On The Floor

Just as there are appropriate and inappropriate ways to eat, there are appropriate and inappropriate ways to sit while eating. For adult married men, there are two ways to sit on the ground: (1) cross-legged or 'tailor fashion' and (2) directly on your buttocks with one knee bent flat in front of you and the other bent up, supporting your arm (see illustrations). A mature man may also sit on a stool. Unmarried young men do not sit on stools; they generally sit with their weight on one leg which is folded under them on mats or on the ground. The other leg is bent in front of them and this leg supports the weight of the upper body. Children squat, supporting all their body weight with their thighs and back.

Adult women either sit on stools or sit on mats with their legs folded to their sides. This latter posture is assumed by men in the course of daily prayers, but it is not a habitual pose for them.

SPECIAL LESSON VII

SONINKE FOODS

BASIC MATERIAL (Cummings Device):

A. This morning I ate ______I______.

B. What did you eat for the noon meal?

A. For the noon meal, I ate ______II______. Tonight I'm going to eat ______III______.

B. Do you want some ______IV______ now?

A. No, I'm full.

I

- broken grain millet porridge
- millet flour porridge
- couscous left from from previous evening

II

- tô (millet puree)
- rice and sauce
- tô with sauce
- tô and sour milk
- rice and meat

III

- couscous
- couscous with milk
- couscous with bean sauce
- couscous with a sauce of baobab leaves
- couscous with meat

IV

- fresh millet
- little peanuts
- fresh roasted corn
- nut from ronier palm (sprouted)
- red beans
- rice with peanut sauce
- fresh peanuts
- fresh cooked beans
- neniphur
- granulated couscous in milk
- peanut-butter and dried fish paste
- roasted fresh peanuts
- sugar cane
- ronier palm flesh
- peanut-butter balls
- sugared couscous
- light millet puree

SONINKEN-YIGEFO

HAAJU N YOKKU (Système de Cummings):

A. Suxuba ke, n da ____ I ____ mini/yiga.

B. An da manne yiga yaraxate n ŋa?

A. Yaraxate n ŋa, n da ____ II ____ yiga. Wuro ke n ŋa ____ III ____ yiga nyaaxame n ŋa.

B. An w'a mulla na ____ IV ____ yiga saasa?

A. Ayi, n fagu.

I.

suxuban-sombi
fonde
baawuya

II.

suure
maaro n do buta
suure n do taxaye
suure n do xatti
maaro n do tiye

III.

futo
futo n do xatti
futo n do molla-ji
futo n do dare
futo n do tiye

IV.

sampa
gajaame
makka xaye
koloja
mollo-dumbe
netaane
tiga xaye
mollon-sakkite
bude
soose
leru
tigan-saakite
xeela
keyi xade
kunkutu
sengete
laaxa

SPECIAL LESSON VII

SUPPLEMENTARY MATERIAL (Cummings Device):

A. What do Soninke children eat?

B. They eat ____I____, and uncircumsized boys eat ____II____.

I.

- jujube fruit
- fruit of the ficus plant
- figs
- Spiney Acacia fruit
- Egyptian Palm fruit
- candy
- baobab fruit
- ronier palm fruit
- dates

II.

- ground squirrel
- pigeons
- cats
- mice and rats
- toucans
- little birds
- iguanas
- jackals

SPECIAL LESSON VII

FO TIMANDANU (Système de Cummings):

A. Soninkan-leminu n wa manne yigana?

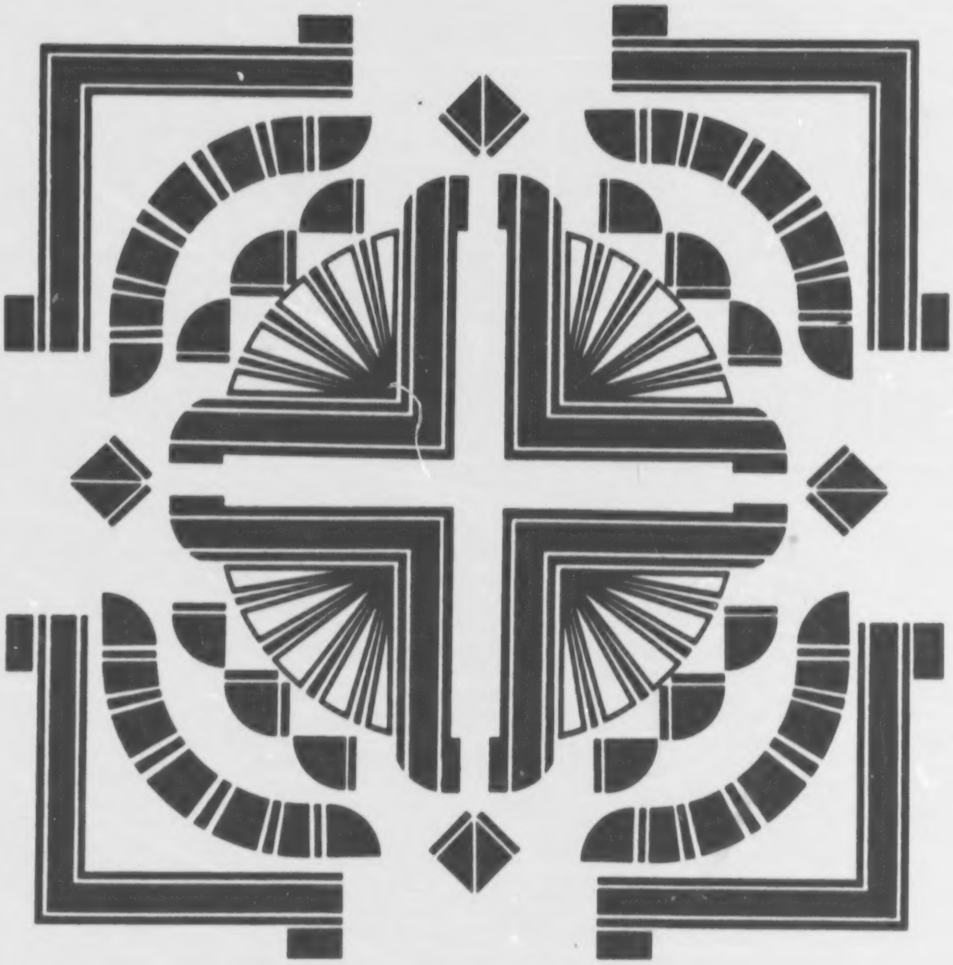
B. I wa ____I____yigana, xa murunto n wa ____II____yigana.

I.

fa
dinde
turo
sexenne
gella
tankeligemme
kiide
keye
tamere

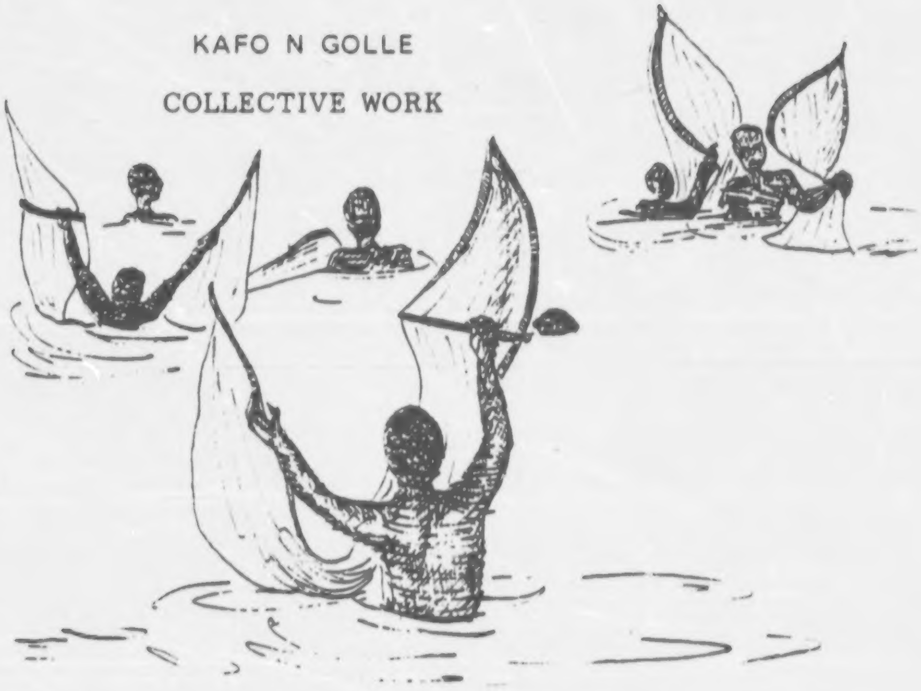
II.

guwaane
boore
muusine
nyiinye
kanjambere
yelin-mise
xaana
boyinaare



KAFO N GOLLE

COLLECTIVE WORK



Twenty-Sixth Lesson * Xara N Tanfille N Do Tummunde

OBJECTIVES

Basic Material

To understand the notion of large scale communal activities.

To discuss one such activity, the collective fishing party, as an example.

Supplementary Material:

To be able to discuss other Soninke activities carried out on a communal basis.

BASIC MATERIAL (Narrative):

Communal Fishing

When there is going to be a communal fishing the next day, all the village is notified by town-crier. Everyone knows it. In the morning, they tie their nets onto donkeys. Some people ride horses, some ride donkeys, others go on foot. When they arrive at the fishing camp, a place located next to the place they are going to fish, they camp under the trees. They wait for everybody to arrive. When the Master of the Water arrives, they take a mouthfull of water (and recite several incantations) to avoid accidents. This is so that crocodiles and snakes won't bite them. After that they go into the water to fish. They dive with their nets if the water is deep. If the water is not deep, they put their nets against the bottom, form a circle and trap the fish in the middle. If someone finds a big fish he can't capture alone, he calls the others to aid him.

Certain persons remain in the camp. They're called the camp-watchers. They watch the donkeys and the horses and the equipment. They can be children, or old men or leatherworkers, or young men who are newly married during the year.

The leatherworkers and the newly-married young men who have their first wife, are called ___________ because those who marry for the first time ought not to go into the water to fish. It is they who are the camp-watchers.

When the fishers come back to the surface, when they are finished fishing, they give part to the watchers. The watchers share among themselves. After that they pack their nets and their fish on the donkeys and return to the village.

HAAJU N YOKKU (Narration):

TANGIYE

Tangiye n ga na nyi nyana xo xumbane, i w'a gangiinu debe n ŋa lenki. Debe n su n'a tu. Yille n ga na kare, i na jalo n siiti faru n ŋa. Saro yogoni na setu sini, i yogoni na setu faru, i yogoni na dag'i ta n ŋa. I ga na joofe daaxa n ŋa, ke n ni noqqu ya a wa tangi-noqqu n kaara n ŋa, i na yanqa yittu n wure no n ŋa. I su na me dugu. Ji-gume n ga na ri dimma be, i na jin-laqqe n raga xo mosiibo n maxa saro n kita. Fobe ga xo kine ma kacinte, i nanmaxa saro n xinyi. Ke n falle, i na yanqa ji n ŋa, nan tangi. I do jalo n na tunni gilli ji juppe ga ni. Gilli ji juppa ga fe, i na jalo n tukka nyiinye n ŋa, i na koore n kutu na nyexo n ro me naxa n ŋa. Gilli sare be ga na gamu nyexe dinka ya, a baana ga la nt'a segendini, a na saro n xiri i n'a deema.

Saro yogo wa toqqo daaxa n ŋa, i na ti ku n da daaxatangaano. I na faru n do sini n do yokku n korosi. Ku n wa nyana leminu ma yugu xaso ma garanko, ma sare be ga finni yexini.

Garanko ku do yugu be ga finni yexini, i ta fana, i g'i xilli faaru n fano, ku n ma xawa nan ro ji n ŋa nan tangi, i ku n nyana daaxatangaano n ya.

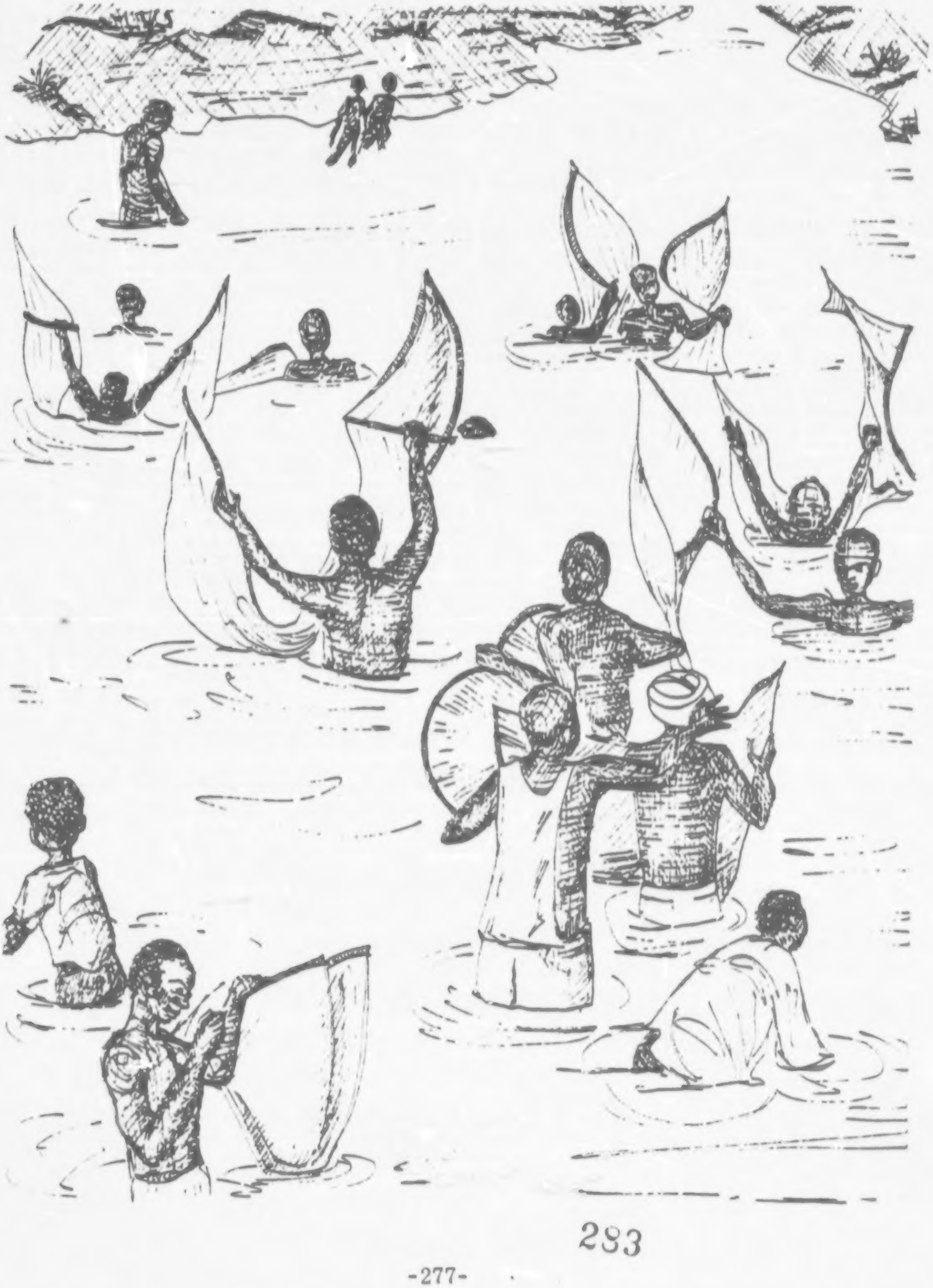
Tangaano n ga sege bakka ji n ŋa, i ga na duguta tangiye n ŋa, i na daaxatangaano n xalle n bagandi. Daaxatangaano ku xa na nyexo ku taxandi me naxa n ŋa. Ke n falle, i na jalo n do nyexo n ro faru n kamma. I na kani n kille n raga nan ro debe n ŋa.

ACTIVITIES:

1. The teacher should read the narrative aloud once clearly before the students attempt to ask questions about it. The second time through the reading, the teacher can pose simple questions on the text.
2. The students should ask questions on points they need more information on. For example, they might want to know why newly married men shouldn't fish.
3. The teacher should write new vocabulary items on the board and define them. He or she should ask each individual student to construct a sentence including one new vocabulary item. Repeat this until all the vocabulary items are used up.

GRAMMAR NOTES AND REFERENCES

The grammatical construction most exploited in this text are temporal clauses, either simple temporal clauses, as in Chapter 21 of the Grammar Handbook, or conditional clauses as in Chapter 22.



283

SUPPLEMENTARY MATERIAL (Cummings Device):

A. Where are you going?

B. I'm going to the _____ I _____, to do collective work.

A. What are you going to do?

B. I'm going to attend a _____ II _____. If you are present at a _____ II _____ it pleases everybody. It's good for yourself too.

I

bush

village

fields

river

II

collective hunt

work party to build a mosque

harvest

well construction

work party in some one's future mother-in-law's field

road construction

fish-in

dispensary construction

ceremony

FO TIMANDANU (Système de Cummings):

A. An wa telle minne?

B. N wa telle _____I_____ n ŋa, na kafo n golle nya.

A. An na manne dabari?

B. An na teye _____II_____ n ŋa. An ga na teye _____II_____ n ŋa, a wa linono saro n su da. A sire n ya ni t'an yimme.

I

gunne

debe
teni

xoole

II

walle
misiide n golle
ganande
baaja soxe
gede-soxe

saran-xaye
killin-dabari

tangiye
dokotorin-ka sigindi
nyaxa

ACTIVITIES:

1. Before doing this exercise, students should read the texts Walle and Soxan-Xaye in the Special Skills Handbook. The teacher may assign this as a homework exercise.

2. Read the conversation, substituting the appropriate location for the activity specified.

3. Discuss the system of collective work found among the Soninke, especially the idea that some kinds of collective work benefit the individual (the hunt, the fish-in), while others benefit the community.

4. Find out how large-scale work details are announced and organized. Who decides that the work needs to be done, who is in charge of getting together the work force, who provides auxiliary functions (like playing a drum or flute to encourage others as they work), who brings water to the work party?

   Find out if there are any ritual verbal formulae associated with collective work: are there blessings by marabouts, incantations by hunt-leaders and so forth?

5. Some collective activities take the form of competitions. For example, young girls have a week-long spinning and carding competition in which they collect together to perform this activity. Find out if there are other such activities.

EVALUATION ACTIVITIES:

1. List and describe several activities that are carried out in large groups in Soninke areas. List the personnel that participate in these activities, including the 'support' staff who only participate indirectly.

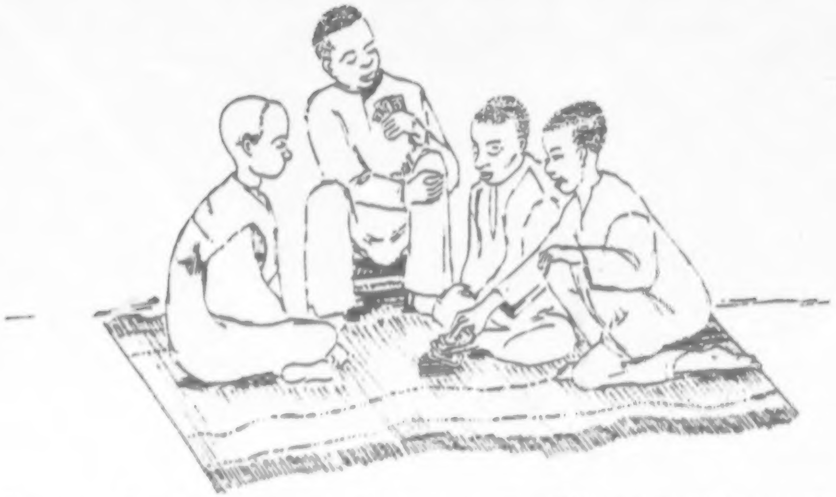
2. Ask your Soninke teacher which season each of these activities is associated with. Try to integrate this information with what you already know about the agricultural cycle and the seasons.

3. Write a paragraph telling a story about someone participating in a communal activity. Give his or her motivations for going and tell what happened when he or she got there.

4. Find out who is not included in specific communal activities and why. How does this information add to your picture of the organization of Soninke village life?

SANGEYE

AMUSEMENTS



Twenty-Seventh Lesson * Xara N Tanfille N Do Nyerunde

OBJECTIVES

Basic Material:

To learn two simple card games and practice Soninke numbers.

Supplementary Material:

To describe some children's games, using grammatical constructions involved in specifying rules and sequences of activities.

BASIC MATERIAL (Operation):

Eat The Dog

(A Soninke Card Game)

1. Give three cards to each person, putting the rest down. (They call this stack the 'jeeba.')
2. A person whose cards are all the same (suit) is 'saved.' (That is, that person does not have to play, but wins automatically.)
3. One person puts down a card. The person who follows puts down a card of the same suit or value. If he or she doesn't have one, he or she must search in the 'jeeba.' (That is, must keep picking up cards until a 'playable' card is found.)
4. If he or she finds one, it is this which is put down.
5. When he or she puts this down, the following person must put down the same value or suit.
6. When the 'jeeba' is used up, the discard pile becomes the jeeba.

The object of this game is to get rid of your cards, which are called 'dogs.' The person who has the most cards at the time another player goes out is the one who 'eats the dog.'

Names of the Cards

1. plant pod that pops when squeezed
2. Star
3. Cow foot-print
4. Carôt (French for diamond). Also called Tuareg's or Moor's gri-gri (Suraqqe safeye) by some people.

HAAJU N YOKKU (Opération):

Wulli Yigene

1. O na karteni sikki kini sare su yi, o na kuttu n saxundi. (I na ti ke n da jeeba.)
2. Sare be karteni n sikki su gan baane yi, ke n soowe.
3. Baane na yanqa. Sare be ga sukkene d'a yi, ke n xa yanqa. Gelli ke n karti me ga nta maxa, a n'a muuru jeeba n ŋa.
4. Gelli a ga a me kita, a ga d'a kari a ya n yanqana.
5. A ga na fo be yanqandi, sare be ga sukkene d'a yi ke n xa na ke n me ya bagandini.
6. Jeeba n ga na nyeme, ku be ga nyinyo n na ku n sikki jeeba n batte.

Karteni Toxo

1. pulli-pullaane
2. saane
3. na-ta-batte
4. kero

BASIC MATERIAL (Operation):

Commerce

(A Soninke Card Game)

1. Lay all the cards face-down.

2. You look at one card (not letting others see it). Then you look at a second. If they are the same type (suit), you take them. If they aren't, you leave them and another player takes a turn. When all the cards are picked up, the play commences.

3. When the first person puts down a card, the next person must try to follow suit. If his or her card fits, he or she takes all the cards (otherwise, he or she just adds a card to the pile). If he or she takes them, he or she puts down another card.

4. When a person goes bankrupt, he or she is 'out.' It is said that the person who takes all the cards gets a trip to Mecca. The next person goes to Paris. And the one who is third goes to the Ivory Coast.

The object of this game is to take all the cards, which in this case are called 'money' or 'capital.' You take cards by matching a previous player's suit.

Counting Cards

(Values of the Cards in Descending Order)

1. Ace (male ten)
2. Ten (female ten)
3. King (the old man)
4. Queen (the old woman or the European Woman)
5. Jack (the soldier)
6. nine
7. eight
8. seven

HAAJU N YOKKU (Opération):

Julaaxu

1. O na karteni n su bifindi n'i sanqi.

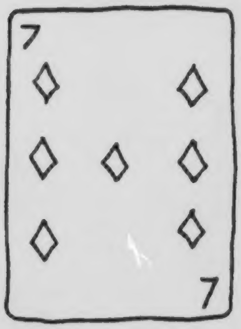
2. An ga na baane faayi. An na fillande faayi. Gell'i ga nyi xabila baane, an n'i wutu. Kundu n ya ni ma sare su ga n'i mana n kumme n kita. Karteni n su ga na wuti, xa na yanqa.

3. Sare fana be ga na fo yanqandini, fillande n xa na sukke d'a yi. Gelli a ga na gemu a me yi, a n'i wutu. A ga n'i wutu, a na baane yanqandi.

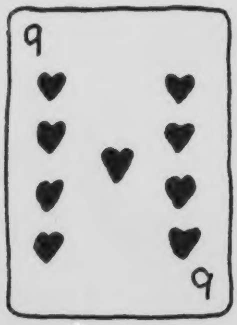
4. Sare be ga na konke, ke n na bagu. Sare be ga n'a su kita, o na ti ke n daga hiiji Makka. Ke be g'a batta, ke n daga Pari. Ke be xa ga ni sikkande, ke n daga kodowari.

Karteni Jaate

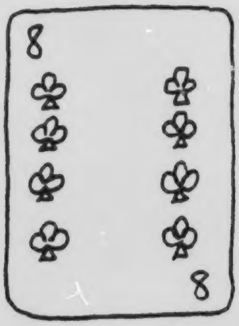
1. diisi-yugo
2. diisi-yaxare
3. yugu-xase
4. yaxarin-xase ma madam-yaxare
5. sordaasi
6. kabu
7. segu
8. nyeru



kero nyeru



pulli-pullaane n-kabu



saane n segu

ACTIVITIES:

1. Bring a deck of cards to class. Lay them out and identify all of them in Soninke, following the model on the preceding page. For example, the Queen of Hearts should be identified in the following fashion:

   Pulli-pullaane n Yaxarin-xase n ya ni.

2. Select one of the card games...either Eat the Dog or Commerce... and attempt to play it, following the instructions provided.

3. The teacher should either ask questions about what the members of the class are doing, or select a student to do so. For example, the teacher should ask 'What are you doing now?' and the student should describe that part of the operation he or she is involved in at the moment.

4. Use the question and answer method to practice various tenses and aspects you have learned. For example, ask 'What will you do next?,' 'What did you just do?,' and so forth. Alternatively, two or three students can play the game and another student can describe aloud what the others are doing, again practicing tenses and aspects. (For example, 'Now they're laying the cards down,' 'Next someone will look at one and then a second,' 'He just picked them up and next he will discard.')

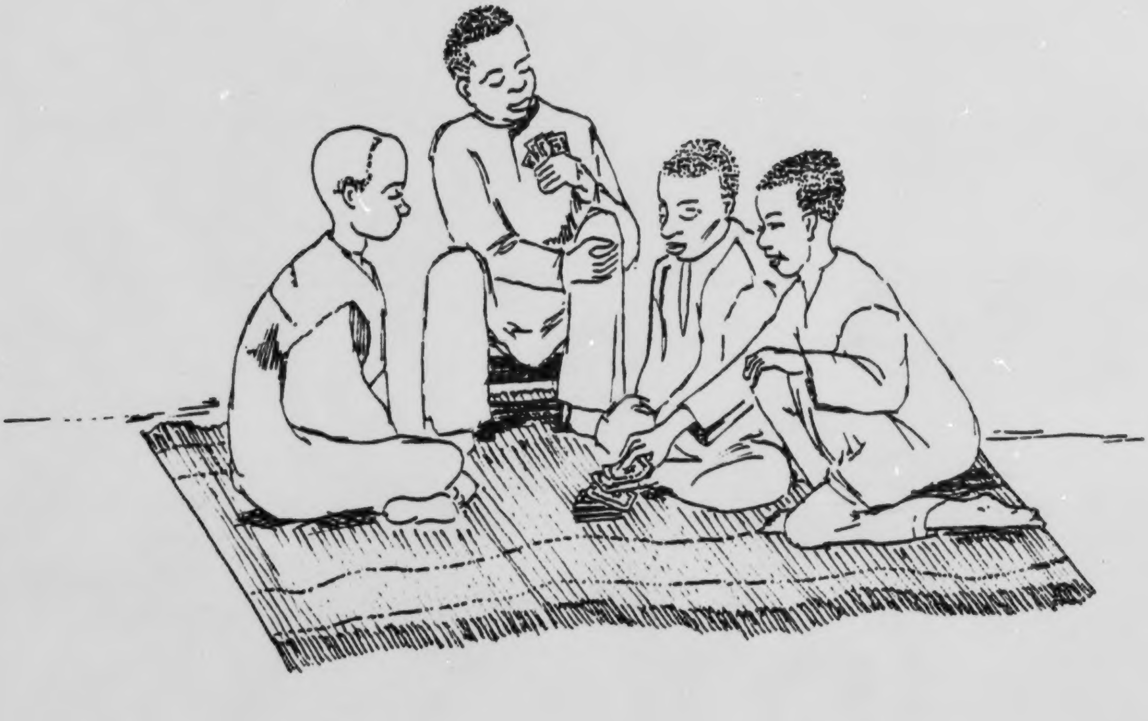
GRAMMAR NOTES

In descriptions of games the two primary grammatical constructions in evidence are (1) relative clauses (such as 'Sare be ga na knoke, ke n na gagu' The next person who will be bankrupt, that one will be 'out.') and (2) conditional statements (such as 'Gelli a ga na gemu a me yi, a n'i wutu' If it matches the other, he or she takes them). These two constructions both play in the complex sentence on the preceding page:

Sare be ga n'a su kita, o na ti ke n daga hiiji Makka.

The closest literal translation of this is 'The person who gets it all, we will say that this one goes on a pilgrimage to Mecca.'

See Chapters 22, 24 and 25 of the Grammar Handbook.



SUPPLEMENTARY MATERIAL (Prose Passages):

Three Children's Games

Fullan-Bagande

One person stands in a hole. Another person hops toward him on one leg. If he can push the other out of the hole, he takes his place.

Waa-He

One person stands in a hole with others circling around him. They try to hit the one who is standing in the hole. He or she kicks at them (throws out a foot). If he reaches someone, this one then stands in the hole. But if he kicks a person's right arm, this doesn't count. (Wa-he is played in the light of a full moon. That way you can watch your shadow...to see if someone is behind you.)

Tumbundaane

You choose teammates. Each team goes to stand in a spot (facing each other). One person on each team bends over. Another stands in front of him to catch the ball (thrown at him by members of the opposing team). A person who is hit by the ball is 'dead' and stands to the side. If you catch the (thrown) ball before it hits the ground, the one who threw it is 'dead.' The team whose people are all 'out' is the losing team. They must take the members of the other team on their backs (like horses).

FO TIMANDANU (Passages de Prose):

Fullan-Bagande

Sare baane na sigi kumme n ŋa. Baane n na tangolin-goli katt'a yi. A ga na kat'a bagandini a na sig'a batte n ŋa.

Waa-He

Sare baane na sigi kumme kuttu n'a wura. I n'a finta, ke be ga sikki kumme. A n'i ta n sedi. A ga na sare be kita, ke n xa sigi kumme. Xa a gan'a kita kitte-teye, ke n nt'a yi. (O wa waa-he n dabarini xasun-xulle n ya. Ke n ya ni an na kat' an sirewu n walla.)

Tumbundaane

An na kappa-lemmo sugandi. Sappa baane su na daga sigi noqqu yi. Sare baane na jimi noqqu su yi. Sare baane na nya xooda ragaana yi. Sare be ga na buni ti xooda n ŋa, a bano, a ma sembe. An ga na xcoda n raga saad' a ga jofene nyinye n na, a ke n be ga da sedi a bono. Sappa be saro n ga na nyeme, sappa baane n kaane. A na ke n sappa sare n wutu, i na set'i ya.

ACTIVITIES:

1. The teacher should read the prose passage through once with the students listening carefully. The students should follow the procedures for other prose passages by marking the new vocabulary items in their books.

2. At the end of the second reading, the students can produce the vocabulary items and grammatical constructions that are new to them, and these items can be discussed.

3. The teacher and one or more of the students can act out the games. The other students should formulate questions or descriptions concerned with the activity taking place before them.

4. Each student can try to describe a simple childhood game from the United States in Soninke (Hide-and-Seek, King of the Mountain, Kick the Can, Old Maid, and so forth).

CULTURAL NOTES

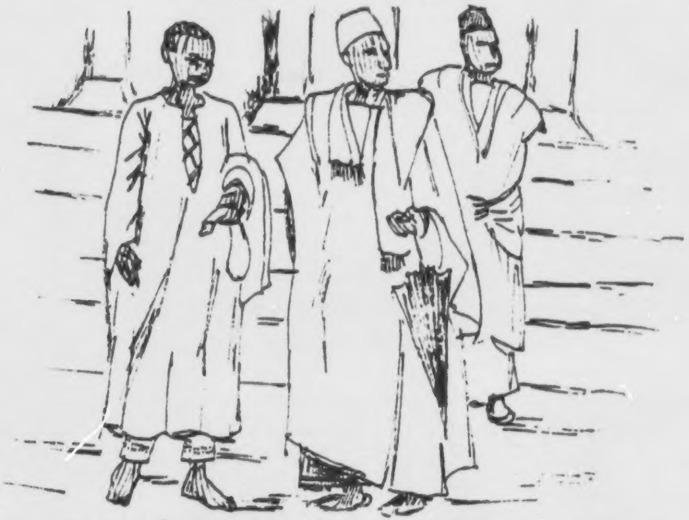
Even though these games are children's games, it is not a bad idea to learn them and to be able to play them. Children are great language teachers. First of all, they have more free time than most adult members of the community and can therefore give you language practice when adults are occupied. And secondly, they really appreciate the attention you can give them.

EVALUATION ACTIVITIES:

1. Play a game of Commerce or Eat the Dog with a fellow student, vocalizing the steps you are following in the course of the game.
2. Write out the rules to a game you know and see if you can then give the same set of rules in Soninke.
3. Try playing one or more of the games listed in the supplementary materials part of the lesson. Did you understand the directions?
4. Fill in the parts of the directions which appear only in parentheses in the English translations of the Soninke.
5. Find an adult Soninke who can teach you 'pellotte' (a card game very popular in Mali, particularly among the Bambara.) Try to learn the rules in Soninke rather than French.

SONINKO WA PARI

SONINKES IN PARIS



Twenty-Eighth Lesson * Xara N Tanfille N Do Segunde

OBJECTIVES

Basic Material:

To comprehend a brief history of the 'Soninke Connection' in France.

To sketch the influence of this immigration on the economy of the people back home.

Supplementary Material:

To learn further information on what the Soninkes in Paris do and how they live.

BASIC MATERIAL (Narrative):

Soninkes in Paris

The Soninke have been going to France for a long time. There were some Soninkes in navigation between Dakar and France. These early navigators settled in Marseille. They were the first workers in France. When they passed on (to France), there were other people who worked in Senegal, then continued on to France. Some of them got there by their own means; others had their fare sent by those who had arrived first. The first who got to France sent the fares for their relatives and friends who asked them for them. That's how all these countrymen got there together.

As soon as a bachelor became 'hardened,' he would leave his village to find the path to France. When he came to Dakar or Abijan, he sent letters to the people in France, asking them to pay the fares for him. There were people called 'ticket-cutters' who lived in Dakar and Abijan. Their work cutting tickets was to help other people get to France. Some went by airplane, others by boat. When they got to France, they went to their relatives who had sent the fares. They would help them find work. When they started working, they paid back their fares.

Those Soninke live in 'foyers' in France. There are two or three people living in a room. In some places you can find ten and then some in a single room. They work there three or four years, then they return home. When they come home, they can't stay more than six months. This is a new ruling of (the Government of) France. If they stay more than six months, they can't re-enter France.

These are the Soninkes who work in France. It is they who carried the burden of their countrymen in hard years. In hard times it is they who send money each year. This money is for food and clothing. Their relatives pay their taxes with it. They send money to buy cows and goats, and their countrymen's milk and meat. If it weren't for the workers in France, Soninke country would no longer exist.

HAAJU N YOKKU (Narration):

Soninko wa Pari

Soninko n dalla telle Faransi. Soninko n yogo nyi nimijatoraaxu n ŋa Dakaru do Faransi naxa. Ku n nimijatoroni fina ya n taaxu Mariseyi ya. I fina ya n gollinya Faransi. Ku n ga dangi, saro yogoni nyi gollinyana Senegali ya, i yogoni dangi katti Faransi. Yogoni yimme d'i paasi kita nan yanqa Faransi yi; i yogoni xa saro fano be ga nyi Faransi ku n d'i paasi n xay'i da. Ku Soninko be fina ga yanqa Faransi, i wa marennu do menjaŋŋu paasi n xayin'i da, i gan'i tirindi. Kundu n ya ni ma jamaane n remme n su g'a kinni me yi.

Maxambane n ga xoto ta, a na gir'i debe n ŋa na Faransi kille n muuru. A ga na ri Dakaru wolla Abija, a na letere n xayi katt'i saro n ŋa Faransi, nan t'i n'a paasi xay'a da. Ke n da nyi saro yogoni taaxunto n wa Dakaru do Abija, i g'i xilli passikutaano. I xa golle n ni paasi kutuye n ya, na saro n deema n'i yanqandi Faransi. Saro yogoni wa telle abiyon ŋa, yogoni xa wa telle bato n ŋa. I ga na joofe Faransi, i na daga yanqa saro beni ga d'i paasi n xay'i da. Ku n ya n'i deemana na golle kita. I ga na golle n joppa, i n'i paasi n tuga.

Soninko ku, i wuyini Fuwayenu n ya yi Faransi. Saro filli ma saro sikki ya n wuyini kompe baane yi. Noqquni yogo an wa saro tammu do fo nyini kompe baane yi. I ga na siino sikki ma siino naxati gollinya, i wa yillene katti kaara. I ga na ri kaara, i la nta dangini xasu tummi. Ke n ya ni Faransi sariya kurumba n ŋa. I gan na dangi xasu tummi yi, i la ntaxa rono Faransi yi.

Ku Soninko be ga gollinyana Faransi. Ku n ya n da kaaranko likke n wutu ku siino xoto yi. Ku siina xoto noxo n ŋa, i ya na xalisi n xayini kaaranko n ŋa siine su: Xalisi ke nyana nafaxa do feetofataade ya. I maremmu n na sagalle n xa tuga bakk'a yi. I wa xalisi n xayini na nani do sugu xob'i da, kaaranko n wa birene ti xatti ke a do tiye. Faransi golli-nyanaano ku gan maxa fe, Soninka-ra nyi karene dulle n maxa.

ACTIVITIES:

1. Since this is a long text, it is better to approach it on a paragraph by paragrph basis. Examine each paragraph as the teacher reads it aloud. Try to understand the sense of it. Ask questions for clarification after the first complete reading.

2. The teacher should read a few sentences aloud and select a student to read those same sentences back, trying to get the pronunciation correct and the pacing smooth. Discuss any pronunciation problems you encounter.

3. Read the translation of the text, and then try to ask questions about it in Soninke.

GRAMMAR NOTES

This text was transcribed verbatim from an interview with one of the early workers in Paris, and it shows some of the stylistic flourishes of natural speech. For example, the speaker occasionally leaves out auxiliaries, especially the affirmative incompletive auxiliary marker wa:

Example:

> Soninko ku, i wuyini Fuwayenu n ya yi Faransi.

This is possible because the aspect of the sentence is redundantly marked on the verb: wuyini as opposed to wuyi. (See Chapter 13 in the Grammar Handbook.)

In the first paragraph the word 'navigators' appears twice: once as 'nimijatoraaxu' which means 'the state of being a navigator' or 'condition of being a navigator.' The second time it is 'niminatoroni,' which is the simple noun meaning 'navigators.' The suffix axu can be added to nouns as well as to many verbs to form a new noun meaning 'the state of X,' the 'condition of X' or the 'result of X:' lemine 'child' / leminaxu 'childhood;' tu 'to know' / tuwaxu 'knowledge.'

CULTURAL NOTES

It is estimated that somewhere between 65 and 75 percent of all the black African workers in France are Soninke. They take public service jobs, like cleaning the streets, or they work in factories, bakeries, small shops...any unskilled labor available they will accept. They live together in Foyers totally populated with Soninkes, so that some of them never acquire much facility in French. The organization of their lives in Paris replicates almost exactly their lives in Mali, Mauritania and Senegal.

SUPPLEMENTARY MATERIAL (Spiel):

The Soninkes in Paris: how they live, how they work.

NOTES ON THE SPIEL

NEW VOCABULARY

FO TIMANDANU (Causerie):

Soninko be ga Pari: i birene kan moxo, i gollinya kan moxo.....

ACTIVITIES:

1. The teacher should plan his or her spiel in advance, making a list of new vocabulary items that might be mentioned in it. He or she should present this list to the students, defining the words so that they will be able to comprehend the talk.

2. The instructor should then give the talk once without interruption. Students should listen carefully, trying to understand what the teacher is saying.

3. The teacher should repeat the spiel a second time, and ask students questions about it to ascertain if they have understood.

4. The students and the teacher should then discuss the content of the spiel, especially as it might pertain to the students' jobs in Soninke areas. For example, the economic advantages of sending immigrant laborers to Paris are obvious: the Soninke are, as an ethnic group, able to afford many things that other Sahelian peoples simply cannot. But what are the social implications: does life in Paris affect the quality of life in the village? Or does the close-knit family structure of the Soninkes in Africa define their interactions (or non-interactions) with French Parisians? In other words, explore the question of how the Soninke use traditional social arrangements to explore the possibility of change. How might the widespread Soninke contact with the West affect your dealings with them?

EVALUATION ACTIVITIES:

1. In this lesson, it is acceptable to carry out the discussions below in English and French.

   A. Make a list of ways in which sending at least one third of the population of a village to a major European city could affect the lives of people back home.

   B. Do you understand why the black African population of workers in Paris is so heavily Soninke? How do they guarantee that when one Soninke leaves Paris another will take his place? How have they managed to corner the labor market in Paris?

   C. Discuss the roles of the Nobles and Slaves in Paris, as well as the roles of the casted people. Is there any evidence that the traditional social sturctures the Soninkes have aid them in their lives abroad?

   D. Discuss the role of the new labor regulations that the government of France has imposed on immigrants. In what way will this affect the Soninkes life abroad and at home?

   E. Discuss the statement that without the Soninke in Paris, the Soninke in Africa would perish. Take into account the degredation of the environment of the Sahel and its effect on other African people.

   F. Discuss how the absence of young men in Soninke villages might affect the lives of other social categories: women, children, the old people. Discuss the roles of these people in sending their young men abroad.

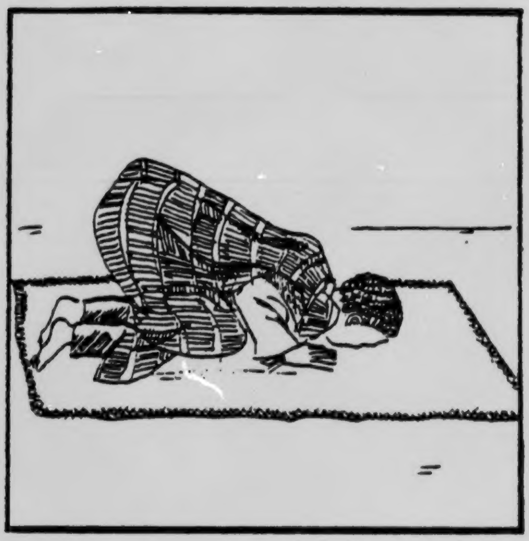
2. Refer to the objectives at the beginning of the lesson and assess your progress.

Basic Objectives:

Supplementary Objectives

DIINA

RELIGION



Twenty-Ninth Lesson * Xara N Tanfille N Do Kabunde

OBJECTIVES

Basic Material:

To understand the fundamental religious and social beliefs connected with Islam.

Supplementary Material:

To learn the vocabulary necessary to discuss concepts of heaven and hell, the soul, and the religious personages of Christianity and Judaism.

BASIC MATERIAL (Prose Passage):

Islam is profound among the Soninkes. They believe that when you die, you rise up again. God watches your works. If your good works surpass your bad works, you will go to Paradise. If your bad works surpass your good works, you will go to Hell.

Moslems ought to follow God in praying. They ought to pray five times every day. After that, they should fast every Ramadan. (Women are not obliged to pray or to fast if they are menstruating. However, they must make up the fast later.) After that, they should tithe every year. They shouldn't lie, they shouldn't talk against people, they shouldn't commit adultery, they shouldn't steal, they shouldn't drink alcohol, they shouldn't eat pork, they shouldn't eat any animal that has died unclean. They ought not to set people against each other, they ought not to rupture family bonds, they should obey their mothers and fathers.

HAAJU N YOKKU (Passage de Prose):

Silamaaxu n xabunte n wa Soninko n maxa. I ti an ga na kara, an wa wullini. Alla wa korosini an gollu n ŋa. Gill'an gollu n siru n ga n'an gollu buru n jiita, an na daga Alijanna. Gell'an gollu buru n xa ga n'an gollu siru n jiita, an na daga Jahannaba.

Misilime n ŋan xawa Alla batta moxo be ke n ni salle n ya. A na faralan-sallu n karagi salle koota su. Ke n ga na dangi, a na sunxaso su suumi. (Yaxare n ma xawa nan salli a do nan suumi a ga na nyi farala n ŋa. X'a na suume n tugana ya.) Ke n falle, a na jakka n bagandi siine su yi. A nta gaarana, a nta sare maxansefene, a nta jeenini, a nta fayini, a nta dolo minni, a nta faringije yigana, a nta jiiba yigana ma dulle n ga na ny'a karini. A nanmaxa wandu yexu bagandi, a nanmaxa saro n wara me yi, a nanmaxa sumpu n kutu, a n'i ma d'i faaba batu.

ACTIVITIES:

1. The teacher should read the prose passage aloud while the students follow in their books, marking the words which are new.

2. The teacher should collect a list of new vocabulary items from the students and define them, or appoint selected students to define them...either using the translation or the lexicon in the Grammar Handbook to do so. The teacher should add to or correct the student's definitions.

3. The teacher and the students should then discuss the passage, as much as possible in Soninke, using a question and answer format. The students should ask for amplification or clarification of things that they do not understand.

GRAMMAR NOTES

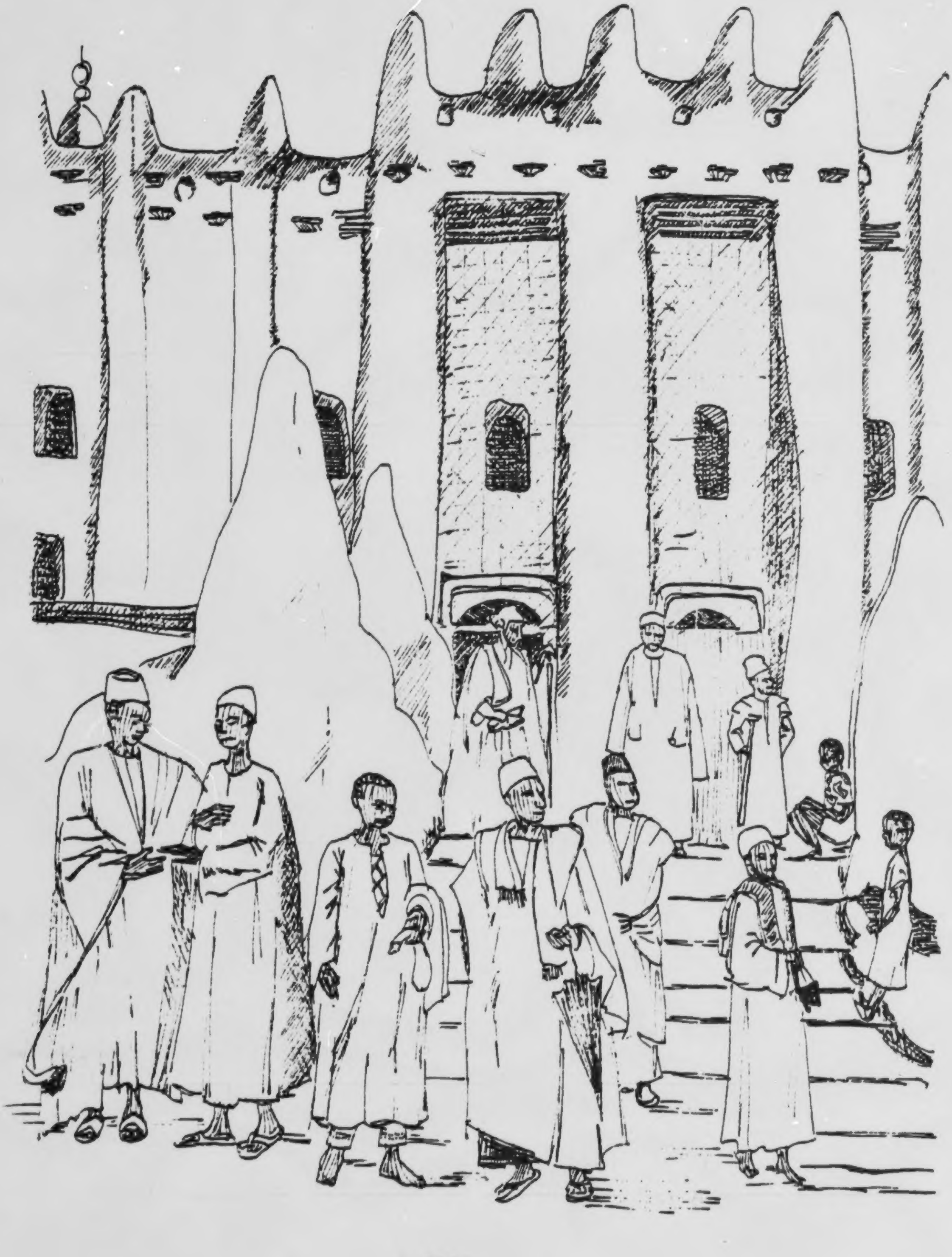
The subjunctive, affirmative and negative versions, is used throughout this passage to mean 'should,' 'should not,' 'must,' 'must not.' In fact, most of the major functions of the subjunctive, including the 'future' show up here.

I ti, an ga na kara, an wa wullini.	(future)
A na jakka n bagandi siine su yi.	(necessative)
A nanxaxa sumpu kutu.	(necessative)

See Chapters 22 and 23 of the Grammar Handbook.

CULTURAL NOTE

This passage makes reference to four of the five requirements of Islam: (1) profession of faith in a single God, (2) five daily prayers, (3) fasting during Ramadan, and (4) giving alms, which in Soninke areas is mostly done by titheing ten percent of one's income to the Mosque. The fifth 'pillar of faith' is the requirement that every adult who can afford it should make a pilgrimage to Mecca.



SUPPLEMENTARY MATERIAL (Role-Play):

CAST OF CHARACTERS: Two Soninkes, one American.

SITUATION: They have just returned from paying condolences to a bereaved member of the village. One of the Soninkes asks what Americans believe happens after death. This starts a conversation about beliefs in general.

One of the Soninkes asks the American:

'Do Americans also believe that when a person dies, his or her soul goes to Heaven or Hell?'

Here is some vocabulary to help:

Moses
Jacob
soul
Heaven
Christ
Mary, Mother of Christ
The Prophet Mohammed
happiness
peace
Pentatuch (First Five Books of Old Testament)

Abraham
Last Judgment Day
angels
devil
to suffer
demon
Hell
misfortune
Gospel (First Four Books of New Testament)

FO TIMANDANU (Sketch):

SARO: Soninko filli, Ameriken baane.

ANYA KAN MOXO: Soninka baane wa tirindini:

Amerikani n xa wa simmana nan ti sare n ga na kara, a yonki wa telle Alijanna ma Jahannaba yi ba?

DIGAAME:

Moussa
Yakoba
yonki
Alijanna
lisa
Mary
Annebi
xeeri
jamu
taworrete

Ibrahima
Saame Sige
melika
jina
tampiye
bisira
Jahannaba
bone
linjili

ACTIVITIES:

1. This role-play exercise should take the form of a discussion of belief systems. It can either center on religious beliefs or social beliefs, but it should start with a discussion of life after death.
2. Try to use the subjunctive mode as often as possible to practice it. If you have the part of one of the Soninkes you can ask lots of questions about what Americans say you 'should' and 'should not' do. If you are the American, you can answer with lots of 'shoulds' and 'should nots' as well.
3. If you do not yourself have any opinions about life after death, this will be a good opportunity for you to make generalizations about your countrymen. Try to keep the discussion on the plane of abstract ideas if possible.
4. When you have developed the role-play for a few minutes, stop it and try to write down the ideas that came up. Check for clarity and accuracy of expression. Note any ideas you wanted to express but for which you lacked the vocabulary or were uncertain of the grammar. Get help expressing these notions.

EVALUATION ACTIVITIES:

1. This lesson was designed to get you to express abstract ideas with people, so that you can have the kinds of conversations that friends have. If someone asked you, could you discuss (a) the idea of a soul and what happens to it after death, (b) the 'fit' between religious belief and practice in the United States, and (c) what Americans believe about living morally and well?

2. Make a list of three abstract topics and appraise your ability to discuss them. They do not have to be religious topics.

3. Make a list of 'do's' and 'don't's' for getting along with Africans. Present this to your teacher in Soninke for correction.

4. Make a list of five things you should or should not do in the presence of 'a lady' (that is, an American woman who holds traditional beliefs about how men and women ought to act in each others' presence.) If you object to using 'a lady,' use some other upholder of traditional American values as a yardstick: a grandmother, a priest, a rabbi, a kindergarten teacher.

MUSULAHA

SOCIAL TALK

Last Lesson * Xara N Lagare

OBJECTIVES

Basic Material:

To memorize a short passage expressing cultural attitudes toward speech.

To learn a conversational gambit showing that you appreciate your host peoples' point of view.

Supplementary Material:

To provide material for spontaneous sentence creation.

To allow the student to explore abstract ideas about truth and falsehood.

BASIC MATERIAL (Recitation):*

Translation

CULTURAL NOTE

If you have memorized this story and can recite it as part of an on-going conversation, you will have arrived at a place that very few (if any) Europeans have ever attained.

Telling this story would be even more sophisticated than being able to tell a joke in Soninke, because the story expresses very deep-seated cultural attitudes. It would show that you not only appreciate their language, but that you appreciate their world-view and ideology as well.

---

*See Teacher's Handbook, p. 23.

HAAJU N YOKKU (Récitation):

Musulaha

Ku saro sikki ya ni. I toxo n nyi Toŋu do Gaare do Musulaha. Alla da ny'i tere do me yi. I ga telle, Toŋu fimbi...a xanu gede n ŋa, a toxo no n ŋa. Ke n falle, Gaare xa fimbi nan xanu kumme n ŋa. A xa toxo no n ŋa. Musulaha baana ya n joof'i daga noqqu n ŋa.

ACTIVITIES:

1. Write your own translation of the recitation on page 2.
2. The teacher should read the recitation over several times to the class, and have each student read it once aloud after him or her. Tape record this if possible.
3. The teacher should then assign this story as a homework assignment for the students to memorize. The next class period, each student should present the recitation to the class.
4. Discuss the meaning of the story. It is a metaphor for social relationships and how to deal with them. Think of the journey as the duration of any social interaction and try to express what the story is saying about the feasibility of telling the truth, lying, or talking in ways that are neither true nor false but are always social.
5. Discuss the values this story contains.

SUPPLEMENTARY MATERIAL (Constructalog):

Construct a dialogue based on the theme:

'When you do anything at all, do it with social talk....'

- truth
- lies
- good
- bad
- nice/agreeable
- flattery
- persuade
- insincere person
- to surpass the norm
- reprimand
- clever, wiley
- to make happy
- vanity
- to praise, flatter
- soothe one's anger
- person of good character
- forthright, upstanding

NOTES:

FO TIMANDANU (Constructalogue):

An ga na nyi fofo nyana, an n'a do musulaha n nya.......

- toŋu
- gaaru
- siri
- buru
- liŋe
- jakkinde
- nyaxanyaxa
- guubante
- dangi haqqe
- jalagi
- goto
- nyaxalindi
- bugantaaxu
- jakki
- a butte n yaqandi
- jikko siri gume
- teloŋonte

A____

B____

A____

B____

A____

B____

A____

B____

A____

B____

ACTIVITIES:

1. Working in small groups or individually students should write dialogues explaining the importance of 'musulaha' to a newcomer to Africa. You can build this around a situation and make it a mini-drama if you want. For example, your host knows you're going on home leave and will be passing through Paris, so he gives you his son's address. You meet the son, who is very anxious to hear how things are going at home. You know that they are not going well, but you also know he can't do anything at all about it. You tell him that everything is fine. Now you're explaining to the new PCV why you did this.

2. Think of a list of situations you have encountered (or might encounter) where the truth would not be appreciated and where lying would be uncomfortable. Think of ways of phrasing things from our culture that would count as 'musulaha.'

3. Discuss (in Soninke as much as possible) the idea that various kinds of social talk, like benedictions, praise, inquiries about the health of others, proverbs, stories and sayings are neither true nor false, but constitute a separate classification of speech activities.

CULTURAL REFERENCE

A very good anthropologist named Mary Douglass has written an essay about the Dogon attitude toward truth and falsity in speech. The title of the essay is 'If the Dagon....' and it is published in her collected essays Implicit Meanings (Routledge and Keegan-Paul, 1978). It is one of the clearest and most interesting articles on African attitudes toward language published to date. If you can get hold of this article, it would give you genuine insights into the very cultural domain you have been concerned with in studying these manuals.

EVALUATION ACTIVITY:

Take the time to review the objectives for all the lessons in this book. Review those you are not sure about. Use the checklist to check off the material as you review.

Lesson	Basic	Supplementary
1. Greetings	____	____
2. Introductions	____	____
3. First Conversations	____	____
4. Leave-taking	____	____
5. Settling In	____	____
6. Asking Directions	____	____
7. Talking About Work	____	____
8. Talking About People	____	____
9. Buying Things	____	____
10. Seeking Favors	____	____
11. Months and Days	____	____
12. Seasons	____	____
13. The Earth	____	____
14. Agriculture	____	____
15. Measures	____	____
16. Animals	____	____
17. Water	____	____
18. Health and Disease	____	____
19. Clothing	____	____
20. Shelters	____	____

Lesson	Basic	Supplementary
21. The Household	_____	_____
22. Nobles and Slaves	_____	_____
23. Casted People	_____	_____
24. Kinship and Marriage	_____	_____
25. Eating and Drinking	_____	_____
26. Collective Work	_____	_____
27. Amusements	_____	_____
28. Soninkes in Paris	_____	_____
29. Religion	_____	_____
30. Social Talk	_____	_____

1ere LEÇON

Page 4:

1. L'élève doit mémoriser le dialogue (voir dans le manuel du professeur, p. 17).
2. Les élèves, en groupe de deux, doivent faire une repétition du dialogue eutre eux, avant de la présenter au reste de la classe.
3. L'élève doit utiliser d'autres mots pour varier le dialogue. Il faut pratiquer les variations.
4. Il faut ajouter d'autres questions au dialogue:

Saalum Xubaare?	Comment va Saloum?
Maryam Xubaare?	Comment va Maryam?
Fatumata Xubaare?	Comment va Fatoumata?

5. Chaque élève doit choisir l'heure indiquée par une des montres ci-contre, et donner la salutation qui correspond à cette heure. Il faut choisir un autre élève pour qu'il repète la salutation qui correspond à cette heure.

Page 8:

1. L'élève doit mémoriser le dialogue.
2. Il doit combiner le dialogue principal avec un dialogue supplémentaire, tout en ajoutant sa propre variation.
3. Il doit demander au maître d'autres terminologies qui surgir lors de la salutation.
4. Il faut lire la section sur les salutations dans le manuel de Compétences Spéciales et mémoriser les bénédictions d'une fête.
5. Il faut apprendre comment les Soninkés se serrent la main en se saluant.

2^{e} LEÇON

Page 18:

1. L'élève doit répéter le dialogue, tout en remplissant les blancs de la manière appropriée. Avec un autre élève, il doit presenter le dialogue à la classe.

2. L'élève doit combiner ce dialogue avec celui de la première leçon, pour qu'il ait une situation dans laquelle une personne salue une autre, et lui demande son identité.

3. Il faut regarder la carte du Mali, de la Mauritanie et du Sénégal (jointe à la leçon). Votre professeur de Soninké vous a-t-il montré les régions traditionelles des Soninkés, tout en vous donnant le nom traditionel de chaque région?

4. Il faut nommer cinq villes ou villages Soninkés, les montrer sur la carte, et demander comment vont les gens de ces endroits.

Page 22:

1. Les élèves doivent chacun à leur tour présenter les autres élèves au professeur. Après, l'élève doit aussi présenter le professeur à chacun des élèves.

2. Il faut lire la leçon sur les noms des Soninkés et imaginer un dialogue dans lequel vous presentez un ami Soninké à votre professeur. Demandez à un autre élève de prendre l'autre rôle du dialogue.

3. Il faut employer les termes pour «mari», «épouse», et «enfant» au début de la leçon, et présenter votre épouse (imaginaire) à votre professeur de Soninké.

Les activités d'évaluation

1. Demandez à votre professeur de Soninké s'il (elle) a une femme (un mari), ou un enfant. Demandez quels sont les noms de ces gens.

2. L'élève doit réviser les objectifs de cette leçon et dire s'il les a compris.

3^{e} LEÇON

Page 28:

1. L'élève doit mémoriser la récitation avant de la présenter au reste de la classe.

2. Il faut employer des phrases supplémentaires pour en faire une conversation entre deux personnes. Il faut construire une conversation dans laquelle vous demandez l'aide d'un homme ou une femme Soninké pour qu'il (elle) vous nomme en Soninké trois objets présents dans la classe.

3. Les élèves doivent se mettre par deux pour se poser des questions sur les objets dans l'illustration. Ajoutez d'autres objets dans les boites vides.

4. Si le lieu de votre stage est une ville de l'Afrique Occidentale, allez à la recherche des Soninkés. (Le lieu le plus sur pour les trouver est le marché central ou le quartier central des affaires.) Si vous avez la chance d'en trouver un (une), demandez lui les noms de trois objets se trouvant aux alentours immédiats. Presentez votre découverte à la classe.

Page 32:

1. Les élèves doivent se mettre par deux répéter le dialogue pour ensuite le presenter à la classe. Chaque élève doit jouer les deux rôles: celui du volontaire et celui du Soninké.

2. L'élève doit mémoriser les proverbes, et les répéter jusqu' à ce qu'il puisse les dire absolument sans fautes (et avec la bonne prononciation des tons). Il faut enregistrer la voix du professeur pendant qu'il dit le proverbe, pour que vous puissiez le répéter à la maison.

3. Il faut ajouter des mots nouveaux et des phrases au dialogue et aussi se servir du vocabulaire de la première et deuxième leçons.

Les activités d'évaluation.

1. L'élève doit réviser les objectifs enregistrees au debut de cette leçon.

2. Pouvez-vous ralentir habilement une conversation? demander les noms des objets? expliquer que vous ne comprenez pas?

3. Est-ce que quelqu'un vous a dit que vous pouviez parler Soninké?

4^{e} LEÇON

Page 40:

1. Les élèves doivent se mettre par deux mémoriser le dialogue et le présenter à la classe. Ce dialogue est écrit comme s'il se passait entre plus de deux personnes. Il faut le réécrire pour l'adapter à deux personnes. Faites ceci en vous inspirant du dialogue de la première leçon. Le professeur vous corrigera si vous faites des erreurs.

2. L'élève doit substituer les nouvelles expressions dans le dialogue aux heures différentes de la journée.

3. Faites semblant d'avoir rencontré un ami dans la rue. Saluez le (la) et posez-lui des questions sur la santé de sa famille. Après les salutations, retirez-vous de la conversation en annonçant votre départ ou en commençant les bénédictions. Il faut utiliser des gestes appropriés.

Page 42:

1. Il faut utiliser des mots et des expressions pour construire une conversation entre deux personnes ou plus, parmi lesquelles une personne est en train de quitter la maison de l'autre dans la soirée.

2. Il faut mélanger ces mots et ces phrases avec d'autres que vous connaissez déjà. Il faut travailler avec un autre élève et écrire votre dialogue. Presentez-le à la classe.

3. Il faut demander au professeur de vous fournir d'autres bénédictions appropriées pour le soir.

5^{e} LEÇON

Page 50:

1. Il faut lire le dialogue à haute voix tout en substituant un mot de la catégorie des mots au blanc de la catégorie correspondante. Il faut répéter le dialogue plusieurs fois en utilisant chaque fois des mots nouveaux.

2. Il faut faire une liste de dix choses dont vous aurez besoin pour vous installer dans votre nouvelle maison. Demandez à votre professeur de Soninké de vous dire les noms de ces objects, ensuite, utilisez-les dans le modèle de phrase qui vous est présenté.

3. L'élève doit aller voir les marchands dans la ville ou il apprend le Soninké. Il doit regarder les marchandises à l'étalage. Il doit écrire les noms des marchandises et présenter la liste à la classe. En travaillant en groupe, les membres de la classe doivent trouver les noms en Soninké de ces objets et les utiliser dans la pratique du dialogue.

Page 52:

1. En se servant du dialogue de la première partie de cette leçon comme modèle, l'élève doit construire un dialogue dans lequel une personne annonce qu'il a besoin d'un certain nombre d'objects, et une autre personne lui dire ou il peut (ou ne peut pas) les trouver. Ajoutez les expressions comme "____ peuvent _____ aussi être trouvés dans la boutique de Camara."

2. Imaginez que vous voulez faire de la sauce pour spaghetti et que vous voulez trouvez tous les ingrédients pour la sauce dans une ville sans marché. Faites un plan pour localiser tous les objets dont vous avez besoin.

3. Trouvez ou vous pouvez acheter des bougies pour une mobylette, des lames et des ciseaux.

6e LEÇON

Page 56:

1. L'élève doit répéter le dialogue, ensuite le présenter à la classe. Dès qu'il connaitra suffisemment le dialogue, il devra commencer à le varier. Il annoncera qu'il est perdu et qu'il veut aller à la gare. Quand l'autre donne des indications, il faut lui dire que vous ne comprenez pas, et lui demander de vous y accompagner.
2. En utilisant la carte sur la page d'à côté, choisissez un point de départ et une destination et marquez les indications pour aller d'un endroit à l'autre.
3. Il faut ajouter d'autres points de repère à votre carte; mettez-vous avec un autre élève et jouez à donner des indications.
4. Si vous pouvez trouvez un marchand Soninké dans la ville de votre stage, demandez-lui comment aller d'un endroit à un autre dans la ville. Essayez de répéter les indications exactement comment il vous les a dites.

Page 60:

1. En vous servant de la carte (ci-jointe) du village des mots-clés et des expressions, construisez un dialogue ou un mini-drame sur la situation suivante: votre bon ami Samba n'est pas à la maison quand vous arrivez pour l'y trouver. Demandez ou il se trouve et comment y aller.) Présentez votre drame ou conversation à la classe.
2. Ecrivez X sur la carte pour indiquer ou vous habitez. Dites à quelqu'un comment il peut arriver chez vous à partir d'un des points de repère indiqués sur la carte.
3. Apprenez à votre professeur de Soninké le jeux d' enfants intitulé "Simon says." Si vous ne vous rappelez pas, voila les détails: Une personne donne les ordres suivants:

   Simon dit: debout
   Simon dit: assied-toi
   Simon dit: tourne à droite
   Simon dit: tourne à gauche
   retourne-toi.

   Les joueurs doivent obéir à tous les ordres qui suivent «Simon dit,» mais ils ne doivent pas obéir aux ordres qui ne sont pas suivis de ces mots-clés. Si un joueur se retourne suivant l'ordre ci-dessus, il ou elle est hors-jeu; et le jeux continue jusqu'à ce que tout le monde soit hors-jeu à l'exception d'une personne. Cette personne est celle qui donnera les ordres pour le nouveau jeu: Sambor ti, guube an nooge n ŋa etc...

7^e LEÇON

Page 66:

1. Ecoute le professeur vous parler de son expérience avec le Corps de la Paix. Il ou elle vous répètera l'histoire trois fois. Après le premier tour, le maître pent poser des questions sur ce qu'il vient de dire. Vous êtes libre de poser des questions à tout moment au cour de la troisième session.

2. Ecrivez l'expérience comme dans une dictée. Lisez-la silencieusement. Ensuite, essayez de la lire à haute voix.

3. Redites la version de votre professeur sans la lire. Une manière d'arriver à cet objectif est par le travail collectif. Peut être que vous ne pouvez pas vous rappeler de chaque mot et de chaque phrase, mais en travaillant ensemble, vous pouvez reconstruire la mageure partie de son histoire.

4. Etudiez l'histoire contée par votre maître pour voir si elle contient des points grammaticaux déjà vus en classe. Y-a-t-il de nouveaux points? Demandez des explications au professeur ou consultez votre manuel de grammaire.

Page 70:

1. Le maître doit lire la récitation plusieurs fois, tout en s'assurant que tous les élèves ont compris le vocabulaire et la grammaire.

2. Les élèves doivent s'entrainer à lire la récitation à haute voix en classe, même l'enregistrer si possible. Ils emportent la récitation à la maison comme devoir et la mémorisent avant la prochaine session.

3. Chaque élève doit présenter la récitation à la classe, et ajouter sa propre description dans l'espace à la fin de la récitation.

8^{e} LEÇON

Page 76:

1. Le maître donne un rôle à chaque élève et commence à décrire le personnage. Les élèves doivent écrire le vocabulaire et l'étudier, tout en ajoutant autant d'informations que possible sur le personnage qu'ils jouent.

2. Les élèves doivent jouer les rôles des personnages qu'ils ont et parler pour eux, en conversant avec la personnage des autres.

3. Au bout de quelques jours, faites une biographie de chaque personnage presenté. Décrivez leurs caractéristiques, leurs personnalités, leurs loisirs et leurs ambitions.

Page 80:

1. Répétez le dialogue, en prenant d'abord le rôle de Sarah, puis celui de Hawa. En travaillant par deux, présentez le dialogue à la classe.

2. Il faut varier le dialogue en ajoutant d'autres caractéristiques.

3. Il faut décrire un de vos amis à la classe de Soninké. Trouvez en avance tous les termes dont vous aurez besoin. Ensuite, chaque élève doit présenter sa description à la classe et les autres élèves poseront des questions sur la personne décrite ou sur la description.

4. L'élève doit apporter une photo en classe (ça peut être le portrait d'une personne ou une photo d'une revue). Décrivez cette personne (insistez sur la personnalité).

9^e^ LEÇON

Page 86:

1. Il faut répéter le dialogue et le présenter en classe, en travaillant par deux. Il faut varier le dialogue en ajoutant des mots et des expressions de plus. Il faut changer le prix aussi.

2. Il faut compléter la conversation qui a lieu entre les deux personnes de la page d'à côté en utilisant les éléments de cette leçon et d'autres mots et expressions donnés par le professeur.

3. Il faut lire la leçon spéciale sur l'argent malien. Trouvez le nombre correct pour les éléments qui manquent sur le tableau.

Page 90:

1. Le maître doit jouer le rôle d'un marchand et demander à un des élèves d'être le client. Le "marchand" décidera ce qu'il vend et son prix. Le client doit essayer de marchander.

2. Aussi, deux élèves peuvent prendre respectivement les rôles de marchand et client, sous la supervision du professeur. A la fin le professeur attirera l'attention des élèves sur les erreurs linguistiques et culturelles.

3. Il faut enregistrer la scène et la rejouer à la classe, puis en faire une critique.

4. Il faut ajouter la femme du marchand comme personnage dans la mise en scène et montrer sa réaction (positive ou négative) à la décision de son mari de vendre son bol.

10^{e} LEÇON

Page 100:

1. Il faut attribuer des rôles aux membres de la classe. Chaque élève doit avoir un rôle à jouer. Il faut répéter le mini-drame et le présenter à la classe. Il faut être dramatique.
2. Il faut ajouter des lignes au drame ou remplacer les anciennes expressions par des nouvelles.
3. Il faut inventer un rôle pour la mère souffrante et l'ajouter au drame.

Page 104:

1. Il faut choisir une des situations presentées et la mettre en scène. Il faut utiliser certaines expressions incluses dans la situation décrite. Il faut ajouter vos propres expressions. Il faut laisser le drame se développer naturellement et spontanément.
2. Il faut imaginer de nouvelles situations et des expressions-clés. Développez des rôles autour des situations que vous avez déjà rencontrées. Il faut jouer les rôles d'émprunteur et de prêteur.

11e LEÇON

Page 116:

1. Le professeur lit le mini-drame une fois à haute voix et les élèves suivent la lecture dans leurs livres. Le maître relit le texte et les élèves suivent cette fois pour la compréhension.
2. Les élèves doivent poser des questions sur le texte, sur son aspect culturel ou grammatical.
3. Les élèves doivent choisir des rôles pour ensuite présenter le texte d'une manière dramatique.

12e LEÇON

Page 122:

1. Le professeur doit lire le texte à haute voix pendant que les élèves suivent dans leurs livres.
2. Pendant que le maître lit lentement, les élèves soulignent les mots qu'ils ne comprennent pas. Par exemple:

   Waxati-fana ni mulle n waxati n ya. A wa joppene

   tubaabu xaso be toxo n ga ni "novembre"...
3. Chaque élève dit ensuite au maître les mots qu'il ou elle n'a pas compris. Dans ce cas, le maître verra quels sont les mots nouveaux pour la classe.
4. Le maître définit certains de ces mots pour la classe, et laisse les élèves chercher la signification des autres mots dans leur traduction. Chaque élève doit partager son travail avec les autres.
5. Donnez un nom aux illustrations en vous servant du vocabularie et des expressions du passage.

12^e LEÇON, cont.

Page 126:

1. En travaillant individuellement ou par deux, les élèves doivent écrire des dialogues décrivant les saisons aux Etats Unis, et parler des activités qui accompagnent ces saisons. (Il faut voir les notes de grammaire à la fin de la section sur les saisons dans les Eléments de Base.)

2. En vous servant du Soninké d'une manière créative, décrivez les activités suivantes: aller en pique-nique, aux jeux de "baseball," aller skier, jouer au tennis, jouer cache-cache comme les enfants.

3. Chaque élève doit choisir une activité d'une saison et expliquer avec des mots, des photos et des gestes comment faire cette activité. Cette activité peut être la même qu'une histoire racontée par l'élève, mais l'élève peut écrire l'expérience avant de la dire. Cette activité ne doit pas être lue. La version écrite sert seulement de notes pour la version qui sera oralement présentée.

4. Chaque élève doit aussi être prêt à expliquer sa réaction au climat en Afrique. Si les élèves connaissent des Africains aux Etats-Unis, ou bien si le professeur de Soninké a visité les Etats-Unis, les élèves doivent aussi être préparés à discuter la réaction des Africains au climat américain.

13e LEÇON

Page 132:

1. Le professeur doit choisir un élève pour lire après lui la narration par étape. Chaque élève, à son tour, doit répéter à haute voix une phrase ou deux pour avoir l'intonation et le rhythme de la langue.

2. Le maître doit réviser la grammaire pour éclairer les parties difficiles pour les élèves.

3. En Soninké, les élèves doivent essayer d'expliquer au professeur les techniques de conservation utilisées par les fermiers américains dans les anneés 30 et 40. Les problèmes ecologiques décrits dans la narration sont similaires: la rotation des céréales, la culture en contours, la plantation d'arbres contre l'érosion...

4. En Soninké, discutez les conséquences de la course au profit sur la terre, l'eau et l'air. Expliquez au maître certaines consequences, en Amerique, de l'industrialisation des fermiers.

Page 136:

1. Le professeur doit parler aux élèves de son expérience à la ferme. Il peut utiliser des photos et des dessins pour l'illustration.

2. Au deuxième tour de la narration du professeur, les élèves doivent prendre des notes sur ce que dit le professeur. Le professeur répéte une troisième fois son histoire, et les élèves se preparent à poser des questions.

3. En Soninké, discutez autant que possible de la vie des choses de la terre et des arbres dans l'environnement physique du Guidimaxa. Il serait utile de regarder les photos dans The Guidimaxa Region of Mauretania par Raynant and Torrealba. London: The War on Want, 1977.

4. Chaque élève doit préparer brièvement une description physique de l'environnement ou il a vécu avant de joindre le Corps de la Paix. Le maître doit prévenir les élèves à l'avance pour qu'ils aient le temps de réunir le vocabulaire nécéssaire pour décrire le climat et la géomorphologie.

14^{e} LEÇON

Page 142:

1. Le professeur doit lire le passage pendant que les élèves suivents dans leurs livres. Les élèves doivent marquer le vocabulaire qu'ils rencontre pour la première fois.

2. Ensuite, le professeur doit demander à chaque élève de montrer la liste des mots qu'il ou elle n'a pas reconnu; comme ça, le professeur fait une liste de nouveaux mots au tableau. Quand cette liste est faite, le professeur doit prendre du temps pour expliquer la signification et l'utilité de chaque mot jusqu à ce que tous les élèves aient compris.

3. Le professeur, après avoir lu le texte, doit choisir des élèves séparement pour lire plusieurs phrases à haute voix. Les élèves doivent poser des questions sur le texte et le professeur répond. Le professeur doit aussi poser des questions.

Page 146:

1. Le professeur doit lire la narration à haute voix et les élèves suivent dans leurs livres. Il ou elle doit relire le passage à haute voix et poser ensuite des question sur le passage.

2. Les élèves doivent essayer de lire à haute voix certaines parties du passage.

3. Examinez les photos sur l'agriculture au milieu de la leçon et expliquez les noms et fonctions des outils. Essayez de rélier les deux discussions sur l'agriculture avec la discussion sur les outils pour donner une idée sur la technique et la pratique dans les fermes.

15e LEÇON

Page 154:

1. Le professeur doit d'abord présenter la conversation, en indiquant quelles mesures vont avec quels objets.

2. Le professeur, ensuite, décrit le système de mesures.

3. Les élèves essaient ensuite la conversation en y ajoutant des chiffres. Exemple:

N wa saado naxati mulla.	Je veux 4 tas.
N wa saada baane mulla.	Je veux un tas.

4. Combiner ceci avec les élément du dialogue de la neuvième leçon (manuel de culture et communication) pour créer un mini-drame dans lequel un client veut acheter une certaine quantité de quelque chose, et il essaie de déterminer le prix. (Pour certains de ces objets, il n'est pas convenable de marchander. Utiliser ceci comme exemple pour déterminer quels sont ces objets.)

Page 158:

1. Lisez à haute voix la conversation: Chaque élève doit prendre son tour pour lire une des deux parties.

2. Posez des questions sur le dialogue. Par exemple, vous pouvez être interessé de savoir pourquoi la partie de la tombe ou on dépose le corps ne mesure que la longueur d'une main. Cela est-il vrai dans tous les cas? Ou les mots "longueur de la main" sont-ils seulement associés par habitude à cette mesure, malgré les variations qui peuvent survenir?

3. Discutez sur la différence entre les mesures relatives et les mesures standardisées comme on les voit dans la vie de chaque jours. Est-il nécessaire d'avoir des mesures exactes dans la plupart du travail quotidien du Soninké?

4. Etant donneés les conditions des routes au Mali et en Mauritanie, montrez les avantages qu'il y a à donner des approximations, des distances en temps et non en kilomètres.

5. En Soninké, expliquez au professeur que vous avez en Amérique une mesure qu'on appelle "As the crow flies." Dites ce que "as the crow flies," veut dire. Cherchez à savoir si les Soninkés ont l'équivalent.

16^{e} LEÇON

Page 164.

1. Le professeur lire le passage une fois et les élèves suivent dans leurs livres. Les élèves doivent marquer les mots difficiles.

2. Le professeur lit la liste de mots difficiles et les écrit ensuite au tableau. Le professeur doit donner la definition de certains de ces mots.

3. L'élève doit ensuite chercher la signification d'autres mots dans la traduction, tout en verifiant les hypothèses avec le professeur.

Page 170:

1. Choisissez l'une ou l'autre des leçons supplémentaires (ou toutes les deux, si vous voulez). Si vous choisissez la séquence d'action, essayez de la suivre sans la lire dans votre livre. Le langage est très simple; il n'y a qu'un seul mot nouveau dedans. Si vous choisissez la narration, suivez les directions sur la narration dans la prémiere partie de cette leçon.

2. La séquence d'actions est une succession de verbes au futur: "vous ferez X et après vous ferez Y." Essayez de la réécrire comme une série d'ordres: "fais X, fais Y." (Rappelez-vous que les ordres accompagnés d'objets prennent l'auxiliaire da, alors que les ordres sans objets n'eu prennent pas). Si vous désirez, vous pouvez aussi transformer ça en histoire.

17^{e} LEÇON

Page 176:

1. Lisez à haute voix le dialogue en alternant les rôles de Sarah et de Samba. Posez des questions sur tout ce que vous ne comprenez pas.

2. Utilisez ceci comme point de départ d'une discussion sur d'autres maladies provenant de l'eau la diarrhée, la dysenterie, etc... Essayez de apprendre autant d'informations que possible sur les puits et les projets d'eau potable de l'endroit ou vous vous trouvéz.

Page 180:

1. Lizez à haute voix la séquence d'actions. Chaque élève doit prendre son tour pour donner ces ordres.

2. Reproduisez-le en drame. Le professeur peut amener les aides, ou les élèves peuvent les imaginer. Le professeur ou un élève peut donner les ordres pendant qu'un autre élève les exécute.

3. Posez des questions sur la séquence d'actions, en conjuguant les verbes au temps appropriés.

   Qu'est ce que vous êtes en train de faire maintenant? Je suis en train de filtrer l'eau à travers un tissu.

   Qu'est-ce que vous venez de faire? Je viens de filtrez l'eau à travers un tissu.

   Qu'est ce que vous ferez ensuite? Je filtrerai l'eau à travers un tissu.

   Qu'est ce que vous avez l'habitude de faire? J'ai l'habitude de filtrer l'eau à travers un tissu.

4. Posez des questions (voir chapitre vinqt-deux du manuel de grammaire). Par exemple: "Si vous faites ceci, qu'est ce qui va se passer? Si vous ne faites pas ceci, qu'est-ce qui se passera?

5. Reécrivez la séquence d'actions sous forme de dialogue ou de texte bref.

18^{e} LEÇON

Page 186:

1. Le maître lit une fois tout le mini-drame. Ecoutez attentivement pour votre compréhension.

2. Après avoir lu lentement et clairement le mini-drame, le professeur pose des questions sur des passages spécifiques du texte. Ne regardez pas dans votre livre pendant cette partie de l'exercice.

3. Chaque élève doit participer au mini-drame, et le jouer en essayant d'apparaître aussi naturel et aussi doucereux que possible.

4. Ajouter des échanges au mini-drame pour le prolonger ou le varier. Par exemple: Roy et l'hôte peuvent prolonger leurs salutations.

5. Discutez sur ce qui allait se passer si Roy n,avait pas avec pris ses comprimés de maleria.

Page 190:

1. Etudiez le dessin des parties du corps humain avec votre professeur. Demandez-lui de nommer une partie du corps humain et de vous la montrer ensuite. Répétez à haute voix le nom après lui.

2. Lisez la leçon spéciale, qui accompagne cette leçon, sur les symptomes de maladies. Discutez des médicaments traditionels qui soigent ces maladies.

3. Ecoutez la version du professeur. Posez des questions là-dessus. Ecrivez les mots importants et trouvez leurs definitions.

4. Jouez à vingt-questions en Soninké, utilisant les parties du corps humain.

5. Il ya d'autres parties du corps-humain qui ne sont pas représentees sur le dessin. Certains des produits du corps sont la salive, la cire d'oreilles, le crachat, et l'urine, d'autres proviennent des endroits privés du corps. Certaines de ces parties sont faciles à deviner puisqu'elles sont des mots composés des parties qui les produisent. Pour d'autres, vous aurez besoin de l'aide du professeur pour les identifier.

6. Commencez une discussion sur l'efficacité des médicaments traditionnels.

19^{e} LEÇON

Page 198:

1. Le professeur doit réviser la leçon avec les élèves, et insister sur les couleurs et les phrases descriptives.
2. Les élèves doivent étudier les illustrations et identifier les objets décrits.
3. Le élèves doivent travailler en couple pour écrire des dialogues dans lesquels ils utilisent cette terminologie. Ces dialogues peuvent etre des descriptions de personnes dans la classe, des discussions sur un voyage au marché ou chez le tailleur, ou d'autres activités sur les vêtements.
4. Les elèves doivent presenter par 2 leur dialogue à la classe pendant que les autres élèves écoutent et essaient de comprendre.

Page 202:

1. Etudiez la narration jusqu'a ce que vous la compreniez même sans le livre, pendant que le professeur lit.
2. Formez des questions que vous pouvez poser sur la narration; et, avec les autres elèves, echangez vos questions sur le texte.
3. Ecrivez une brève conversation basée sur la narration.
4. Trouvez d'autres mots et expressions sur les vêtements.

20^e LEÇON

Page 208:

1. Le professeur doit tout d'abord expliquer les mots de vocabulaire dans la leçon; ensuite il montre la différence entre les mots qui peuvent être facilement confondus (par exemple: la cuisine et le feu pour cuire; la toilette et la salle de bain.)

2. Les élèves doivent ensuite essayer de construire des dialogues à deux phrases, pour le premier tour de cet exercice il ne toucheront pas au choix c. Cela veut dire qu'ils doivent seulement poser la question: "où vont les Soninkés pour X?"

3. Pour varier cet exercice, le professeur ajoutera le choix c, en donnant des phrases comme "Où vont les Soninkés pour faire la cuisine pendant la saison des pluies?"

4. Finalement, le professeur peut demander "Où vont les femmes Soninkés pour passer la nuit?" et "Où vont les Soninkés pour faire la cuisine pendant la saison de pluies?" et ces questions auront des réponses différentes.

Page 212:

1. En travaillant seul ou par deux, écrivez un dialogue contenant certains mots de vocabulaire qui vous sont donnés. Présentez votre dialogue à la classe.

2. En travaillant en petits groupes, écrivez une histoire dans lequel vous visitez une maison Soninké, et vous faites des remarques sur la différence entre celle-ci et une maison américaine.

3. Faites un dessin de la dernière maison où vous avez habité aux Etats-Unis, et expliquez au professeur de Soninké les activités que vous faisiez dans chaque endroit. Essayez de tout faire en Soninké.

21^{e} LEÇON

Page 218:

1. Pendant que les élèves écoutent, le professeur doit dire plusieures fois la recitation. Après, le professeur fera lire la recitation aux élèves plusieurs fois.

2. Le professeur demandera aux élèves de fermer leurs livres et de réciter la recitation par coeur. Il doit écrire la récitation au tableau suivant la mémoire des élèves.

3. Le professeur pendant qu'un élève est en train de lire à haute voix la récitation, doit effacer, petit à petit, certains mots du tableau. Si, l'élève arrive à se souvenir des mots qui ont été effacés du tableau, le professeur essayera le même exercice avec un autre élève.

4. Avant la fin de la classe, chaque élève doit être capable de reciter la leçon par ceur.

Page 222:

1. Le professeur, lui-même, ou un élève lit le passage en prose. Les autres élèves suivent dans leurs livres, en marquant le vocabulaire nouveau.

2. Le professeur définit ensuite le vocabulaire nouveau et développe le passage en prose, donnant tous les détails qu'il faut pour que les élèves comprennent.

3. En termes anthropologiques la pratique du mariage ainsi décrite s'appelle "le lévirate." Il assure que les enfant du patrilinéage (enfants de la famille) ne sont pas enlevés de la famille dans le cas ou leur père meurt. La femme peut refuser d'épouser le frère du défunt, mais en général, si elle refuse, elle ne reste pas dans la famille. Elle retourne dans la famille de son père. Si le défunt avait plusieurs femmes, le plus jeune frère sera le premier à choisir entre les femmes du défunt.

4. Cette pratique est très répandue dans le monde. C'est mentionné dans l'Ancien Testament et dans la Bible comme une vieille coutume de notre tradition. Indiquez les avantages du lévirate pour toutes les personnes concernées: la femme, ses enfants, les fréres du défunt, la famille de la femme etc....

22^{e} LEÇON

Page 228:

1. A haute voix, la classe lit le dialogue, chaque élève prenant son tour un à vu, pour lire une ligne ou deux. Puis, chacun à son tour, jouera le rôle de Sarah (une volontaire du Corps de la Paix) et de son compagnon Soninké.
2. Posez des questions sur le dialogue. En un mot, discutez sur le dialogue, sur l'organization sociale de la société Soninké.
3. Ajoutez vos questions au dialogue pendant que le professeur joue le rôle de Fenda. Ecoutez attentivement la réponse de Fenda à vos questions.

Page 234:

1. Le professeur doit lire la narration une fois à haute voix, puis il demande aux élèves de lire à leur tour.
2. Le professeur développe le passage en ajoutant ses propres informations.
3. Le professeur peut ensuite poser des questions aux élèves sur le passage pour sonder leur compréhension.
4. Les élèves doivent poser des questions pour éclaircir tous les points qu'ils ne comprennent pas.

23^{ere} LEÇON

Page 238:

1. Le professeur donne à chaque élève le rôle d'un personnage et commence à faire la biographie de ce personnage. Cette fois-ci, le matériel biographique ne consiste pas en descriptions physiques, mais en informations sur les professions traditionelles: cordonnier, forgeron, et griot.
2. Chaque personne se trouve sur la page d'en face avec les outils de son métier traditionnel. Le cordonnier avec ses cuirs et ses colles; le griot avec sa guitare; le forgeron avec ses marteaux, enclumes, et ses outils en métal (la forgeronne avec sa poterie). Chaque élève doit essayer de trouver le nom des outils des personnages dont il joue le rôle. L'élève doit aussi connaître l'utilité de ces outils.

23^e^ LEÇON (continued)

3. Seule la forgeronne est représentée parmi les professionels, mais la cordonnière a aussi des fonctions spécifiques à remplir. Si vous jouez le rôle d'un cordonnier, essayez de savoir ce que sa femme fait.

4. Demandez à votre professeur d'expliquer comment les gens de castes sont comme des intermédiaires entre les nobles et les esclaves. En d'autres mots, demandez une explication sur les Nyaxamala avant de commencer l'exercice.

Page 242:

1. Le professeur lit à haute voix la narration. Les élèves suivent dans leurs livres une prèmiere fois. Puis ils ferment leurs livres et écoutent. Le professeur peut poser des questions sur le passage cette fois-ci.

2. Quand le maître aura fini de lire le passage pour une seconde fois, les élèves peuvent demander des explications sur le vocabulaire nouveau, et des clarifications sur les éléments culturel qu'ils ne comprennent pas.

3. Discutez sur la notion de "caste" et "intermariage" dans la société Soninké. Voyez si vous pouvez trouver pourquoi les nobles et les esclaves ne sont pas considérés comme des gens de castes.

3. Parmi les Bambara, qui ont des liens linquistiques et culturels avec les Soninké, les gens de caste sont appelés des "nyamakala." Il y a des gens qui pensent que le mot "nyama" veut dire (pouvoir, force) et que les gens de caste sont appelés "Nyamakala" parcequ'ils ont la capacité de transformer des objets et des personnes en d'autres choses. Par exemple le forgeron transforme la terre (les minéraux) en outils, bijoux, poterie. Les cordonniers transforment les produits des animaux morts. Les griots transforment les mots en action. Discutez sur le fait que ceux qui pratiquent ces professions traditionelles sont des "transformeurs."

5. Expliquez la notion "donner des louanges" employée dans ce passage. Qu'est-ce que ça veut dire quand on dit que les Jadré et les Geséré "donnent des louanges" aux nobles.

24e LEÇON

Page 248:

1. Le professeur doit regarder la liste de mots sur la parenté, et y ajouter d'autre mots qu'il croit appropriés à léndroit géographique où il se trouve.
2. Le professeur parle ensuite de la façon dom les Soninkés appellent leurs parents.
3. Lere élèves doivent écouter attentivement pendant que le professeur répète. Au troisième tour les élèves peuvent poser des questions au professeur, et lui aussi peut leur poser des questions.
4. Les élèves, en groupe, essayeront de reconstruire la conversation.
5. En commencant par Xumba, remplissez les blancs dans le diagramme de parenté sur la page d'en face. Les types de parents sont numerotés et les numéros correspondants apparaissent en blanc dans la légende. Remplissez (a) le terme par lequel Xumba appelle cette personne. (b) comment cette personne appelle xumba.
6. Dessinez sur arbre généalogique de votre famille, et en Soninké, expliquez du professeur les parentés qui existent.

Page 252:

1. Les élèves suivent dans leurs livres et le professeur doit lire le texte. Après ça, le professeur lit une seconde fois et les élèves écoutent sans regarder dans leurs livres.
2. Le professeur interroge les élèves sur le vocabulaire nouveau, et pose des questions de compréhension aux élèves sur le texte.
3. Les élèves et le professeur doivent discuter, autant que possible, sur le texte en Soninké.

25^e^ LEÇON

Page 260:

1. Les élèves suivent dans leur livres, et le professeur lit le drame à haute voix. Au deuxième tour, les élèves doivent fermer leurs livres et essayer de comprendre le mini-drame oralement.

2. Les élèves doivent choisir des rôles dans le mini-drame et les jouer.

3. Pour vous assurer que vous avez compris les constructions de phrases, répétez le mini-drame en faisant attention à ces traits. Definissez le nouveau vocabulaire dans la classe et écrivez dans vos cahiers.

Page 264:

1. Lisez l'opération "Comment faire du thé" et exécutez les actes pendant que le professeur donne des ordres.

2. Pendant qu'un autre élève exécute l'opération, posez des questions sur la procédure:

   Model: Q. An wa manne dabarini saasa?

   R. N w'a muurandini.

3. Essayez de mettre la séquence de l'opération dans son aspect grammatical qui vous est familier en utilsant le format: Question/ réponse:

   Model: Q. An da manne dabari lageru ke?

   R. A d'a yanxandi.

   Q. An na manne dabari ke n falle?

   R. N na sukara n r'a yi.

26^e LEÇON

Page 276:

1. Le professeur doit lire la narration une fois à haute voix et clairement avant que les élèves ne posent des questions. Au deuxième tour, le professeur peut demander des questions simples.

2. Les élèves doivent poser des questions sur des points qui demandent plus d'informations. Par exemple, ils peuvent chercher à savoir pourquoi les nouveaux marier ne vont pas à la pèche.

3. Le professeur écrit au tableau le vocabulaire nouveau, et les definit. Il doit demander à chaque élève de construire une phrase contenant un nouveau mot. Répetez cette procédure jusqu'à ce que tous les mots soient utilisés.

Page 280:

1. Avant de faire cet exercice les élèves doivent lire les textes Walle et Soxan-Xaye dans le Manuel de Compétences Spéciales. Le professeur peut donner ça comme devoir.

2. Lisez la conversation en mettant l'endroit qui convient à l'activité spécifiée.

3. Discutez sur le système du travail collectif qu'on trouve chez les Soninké, surtout, l'idée que certains travaux collectifs profitent à l'individu (la chasse, la pèche), tandis que d'autres profitent à la communauté.

4. Cherchez à savoir comment les travaux collectifs sont organises et anoncés. Qui décide que le travail doit se faire? Qui rassemble les travailleurs? Qui se charge des fonctions auxiliaires (par exemple jouer du tam-tam ou de la flûte pour encourager les autres pendant qu'ils travaillent)? Qui amène de l'eau à boire aux travailleurs? Cherchez à savoir si une formule verbale de rite est associée au travail collectif: Ya-t-il, des bénédictions par des marabouts, des incantations par les Chefs chasseurs, etc...

5. Certaines activités collectives prennent la forme d'une compétition. Par exemple, des fois, les jeunes filles sont en compétition pendant toute une semaine en filant et en cardant du coton pour la collectivité. Essayez de savoir s'il ya d'autres concours de ce genre.

27^{e} LEÇON

Page 288:

1. Amenez en classe des cartes à jouer. Mettez les face en l'air et identifiez les toutes en Soninké en suivant le modèle sur la page précedente. La Reine de Coeur, par exemple, doit être identifieé de la façon suivante: pulli-pullaane n Yaxarin-xase n ya ni.

2. Choisissez un des jeux soit "Manger le Chien," ou "Commerce"...et essayez jouer en suivant les instructions données.

3. Le professeur, lui-même, ou un élève qu'il choisit, pose des questions aux autres membres, de la classe sur ce qu'ils sont en train de faire. Il doit demander par exemple: "Qu'est ce que vous êtes en train de faire?" et l'élève doit décrire la partie de l'opération qu'il est en train de faire.

4. Employez la méthode de question/réponse pour conjuguer les différents temps et les aspects grammaticaux que vous avez déjà vus. Demandez par exemple "Qu'est ce vous allez faire après?" "Qu'est ce que vous venez juste de faire?" ainsi de suite. Alternativement, deux ou trois élèves peuvent jouer le jeu et un autre élève peut décrire ce qu'ils sont en train de faire. (Par exemple, "Maintenant ils sont en train de poser les cartes" "Il vient juste de les ramasser.")

Page 292:

1. Le professeur doit lire le passage en prose pendant que les élèves écoutent attentivement. Les élèves doivent suivre la procédure pour d'autres passages en prose, tout en marquant le vocabulaire nouveau.

2. A la fin de la deuxième lecture, les élèves peuvent montrer le vocabulaire nouveau et les constructions grammaticales qui ne leur sont pas familiers.

3. Le professeur et un ou pluseurs élèves peuvent simuler le jeu. Les autres élèves doivent formuler des questions ou des descriptions sur l'activité qui ne passe devant eux.

4. Chaque élève essayera de décrire en Soninké un jeu simple de son enfance aux Etats Unis.

28^{e} LEÇON

Page 298:

1. Etant donné que ceci est un long texte, il serait mieux de travailler paragraphe par paragraphe. Examinez chaque paragraphe pendant que le professeur le lit à haute voix. Essayer de comprendre son sens. Après la première lecture, demandez des explications pour clarifier les doutes.

2. Le professeur lit quelque phrases et demande à un élève de relire ces mèmes phrases pour s'assurer que tout le monde a compris la prononciation. Discutez sur tous les problèmes de prononciation que vous rencontrez.

3. Lisez la traduction du texte, et essayez de poser en Soninké des questions sur le texte.

Page 302:

1. Le professeur doit préparer en avance son histoire en faisant une liste de vocabulaire nouveau. Il doit présenter cette liste aux élèves, et definir tous les mots pour que les élèves les comprennent.

2. Le professeur fait son discours une fois sans interruption. Le élèves écoutent attentivement et essaient de comprendre ce que le professeur est en train de dire.

3. Le professeur rèpètera son histoire une seconde fois, et posera des questions aux élèves pour s'assurer qu'ils ont compris la leçon.

4. Après, le professeur et les élèves discuteront du contenu de l'histoire, surtout quand il s'agit du travail des élèves dans des endroits Soninkés. Par exemple: Quels avantages économiques y-a-t-il à envoyer des travailleurs à Paris? Quelles sont les implications sociales? Est-ce que la vie à Paris affecte la vie dans le village? En d'autres mots cherchez à savoir comment les Soninké utilise les arrangements de la societé traditionelle pour faire face au changement. Quel est l'effet de la grande expérience des Soninké avec l'Occident sur vos rapports avec eux?

29^{e} LEÇON

Page 308:

1. Le professeur lit le passage en prose à haute voix, pendant que les élèves suivent dans leurs livres et marquent les mots nouveaux.

2. Le professeur doit prendre avec les élèves une liste de mots nouveaux, il doit, lui même, les definir ou choisir un élève pour faire ce travail...utilisant soit la traduction ou le lexique dans le Manuel de Grammaire pour faire cela. Le professeur complète ou corrige les définitions de l'élève.

3. En Soninké les élèves et le professeur discutent autant que possible sur le passage utilisant le format question/réponse. Les élèves pour raison de clarification, posent des questions sur ce qu'ils ne comprennet pas bien.

Page 312:

1. Ce jeu de rôle est autour du système de croyance. Il peut s'agir de croyance religieuse ou sociale, mais il doit commencer par une discussion sur la vie après la mort.

2. Essayez d'employer le mode subjonctif autant que possible pour le pratiquer. Si vous jouez le rôle d'un des Soninké, vous pouvez poser beaucoup de questions sur ce que les Américains disent "qu'il faut" et "qu'il ne faut pas" faire. Si vous êtes Americain, vous pouvez repondre en utilisant beaucoup de "il faut" et "il ne faut pas" aussi.

3. Si vous-même n'avez pas d'opinion sur la vie après la mort, ceci est une bonne occason de faire des généralisations sur la croyance des gens de votre pays.

4. Essayez d'écrire les idées qui vous sont venues. Contrôlez la bonne construction des phrases et des idées. Marquez toutes les idées que vous voulez exprimer même si vous manquez de vocabulaire pour le faire. Cherchez de l'aide pour exprimer ces notions.

DERNIÉRE LEÇON

Page 318:

1. Le professeur doit lire la récitation plusieurs fois à la classe. Il demande à chaque élève de lire une fois à haute voix après lui. Enregistrez si possible cette lecture.

2. Le professeur donne cette histoire aux élèves comme devoir à mémoriser. Le lendemain, chaque élève doit réciter par coeur la récitation à la classe.

3. Discutez sur la signification de l'histoire qui est une métaphore sur les relations sociales. Pensez au voyage comme n'importe quel contact social et essayez d'exprimer ce que l'histoire nous dit sur la possibilité de dire la vérité, de mentir ou de choisir des réponses qui ne sont ni vrai ou fausses mais toujours sociales.

4. Discutez sur les valeurs que contient cette histoire.

Page 322:

1. En travaillant en petits groupes ou seul, les élèves doivent écrire des dialogues expliquant l'importance de "musalaha" a un nouveau venu en Afrique vous pouvez vous inspirer d'une situation et construire un mini-drame. Par exemple, votre hôte sait que vous allez chez vous en vacances et il vous donne l'adresse de son fils à Paris. Vous rencontrez le fils qui est très anxieux d'avoir des nouvelles de la famille. Vous savez que les choses ne vont pas très bien, et vous savez aussi que le fils n'y peut rien. Vous lui dites que tout va bien. Puis vous expliquez au nouveau PCV pourquoi vous avez fait cela.

2. Pensez à une série de situations qui vous sont arrivees (ou qui peuvent vous arriver) dans lesquelles la verité ne sera pas appréciée et mentir aussi sera inconfortable. Essayez de trouver des cas dans notre culture qui sont considerés comme "Musalaha."

3. Discutez (autant que possible en Soninké) sur l'idée que plusieurs types de conversations sociales comme les bénédictions, les louanges, les questions sur la santé des autres, les proverbes, et les histoires constituent une partie entière des activités du langage.

ENGLISH-SONINKE
GLOSSARY

Notes on the Glossary.

i. The symbol (v.) immediately after an English entry indicates that the word is a verb. For example, bark (v.) refers to the sound a dog makes, and not the skin of a tree.

2. Soninke verbs are categorized in the following way (Also see *Grammar Handbook*, Lesson 20, p. 216):

v. = Verb
i. = Intransitive
t. = Transitive
a. = Agent as subject
o. = Object or patient as subject
c. = Causative

Therefore, the notation:

v.i.a. means Intransitive verb that has an agent as subject of the sentence.

3. In some cases, two forms of the verb are cited, completive and incompletive. To distinguish between them the incompletive form is marked (inc). See *Grammar Handbook*, Lesson 13, for a discussion of the incompletive/completive aspect.

A

ability - là

able (to do) - dábàrì (v.t., v.i.o.)

able to - kàtu (v.i.a.)

acacia - gèse/a/u

accept, agree - dùŋè (v.i.a.)

accompany - tùnsi (v.t.)

ace (card) - dúsi-yugo/a/u

add, join - kàfu, kàppà (inc.) (v.i.a.)

adult - xìrisi/-i/-ni

adulthood - xìrisaxu

afraid (become) - kànu, kànnà (inc.) (v.i.a.)

African, black person - fàtanbinne/-a/-u

after, behind - fálle

age, become old - xásó (v.i.a.)

agemate - jóota/a/u

aggression - bàgge

airplane - ábiyon/ábiyon/-ni

albino - fúune/-a/-u

alcohol - dòlo

all - sù

all right, o.k. - ayiwa

all the time - háqqeti su

alone - báane

already - dúudo

amber - ámba

amebic dysentery - tógotokke

amuse - sángà (v.t.)

ancestor(s) - sàrefane, sarefana/saɩofano, gánninke/a/o

ancestor, source, origin - búuruju/u/ni

and - dò

angry - bútu, buttu (inc.) (v.i.a.)

ankle - sélin-yelle/a/u

ant - bòroxonyille/a/u

antechamber - bèfe/a/u; kòbo/a/u, (round house); wáronda (banco rectangular house)

anus - tinge/a/u

appear, come out, publish - bánge (v.i.o.)

applaud - sòoxo (v.i.a.)

arm, hand - kítte/a/u

armpit - féqqe/a/u

arrive - kìnye (v.i.)

arrive - jóofè (v.i.)

ash - xàme/a/u

aspirin - áspirini

as soon as - ta

at, in - yi, ŋá

at the home of - bàaɳe

at the side of - káara

automobile - móbili/i/ni

await - dùgi, dukki (v.i.o.)

axe - yíde/a/u

B

back - sége/a/u

bad - bùrè

bag - cáaku/u/ni, bóoto/o/-ni/

ball - xóoda/a/o

ball field - xooda-kati-raxe/a/u

ball (of grain) - túfulle/a/u

Bambara - Bámbara/a/ni

banco - dòore/i/ni

bank - bánke/a/ni

baobab - kìide/a/u

bard, griot - jàare/a/u

bark - fúxi (v.i.)

basket - kànde/a/o

bastard - jángan-remme/-rem/-u

bathroom - jòoxe/i/u

bean - mòlle/a/u

bean sauce - móllo-ji

beard - sìnqe/i/u

because - bàri, báwo, bírimanda

bed - sáxa/-a/-o

bee - tùlle/u/u

beehive - tùllunka/ni

before - sáadò

before, in front - jò

before - kánnè

before, toward - kátti

beggar - àlmuudo/o/ni

begin - jòppa (v.t.)

behind - tíɲɲe

benediction - dúuwa/a/o

Benin - Dàhome

better - fàsu

between - naxa

bicycle - mèxen-si/ni

big - xòore

bile - xéefe

bird - yèliɲe/yèlin/-u

bit (for horse) - xàrabe/i/u

bite - xìnyi (v.t., v.i.o.)

black - bìnne

blackboard - tàbulo/ni

blackbird - lélàanè/i/u

blacken - fìnandi (v.t., v.i.a.)

blacken, obscure - fìnà (v.i.o.)

blacksmith - tàge (-o)

blacksnake - mállanbinne/a/u

bladder - gùbo/a/u

blind man - fìnkinte/a/o

blind (become) - fìnkì (v.i.o.)

blind - finkindi (v.t., v.i.a.)

blood - fàre

blossom - fuùge/a/u

blister - fùrun-funte/a/o

blow, breathe - fu (v.t., v.i.a.)

blow upon, fan - fúute (v.t., v.i.o.)

blow nose - súuni (v.i.)

blue - bùla

blue (dark indigo) - pálomaane

board - gèsere/i/u

boat - bàto/ni

boil (on skin) - fún-bunne/i/u

boil - bàrabara (v.t., v.i.a.)

bone - xótte/i/u

book - kítaabe/ni

borrow - róxo (v.t., v.i.o.)

bother - tóoro, tóora (v.t.)

bow and arrow - bùndaɲe/a/u

box, can - bwáti/ni

brain - lúlla/a/o

brand, mark - máara/a/o

bread - búuru/i/ni

break - kárá, káráná (inc.) (v.t., v.i.o.)

break, fracture - xóse (v.t., v.i.o.)

break off - béntu (v.t.)

break, tear off - bénti (v.i.o)

breaking (act of) - xósoye

breakfast - háccitade/ni

breakfast of leftover couscous - bàwuya

breakfast - bàwuya (v.t., v.i.a.)

breast - kòmbe/i/u

breathe - yónki

brick - túufa/a/o

bride, bridegroom - maànyo/a/u

bridge - pòmba/a/ni

bridle - xarabun-kaccu/i

broken - káré (v.i.o.)

brother, cousin - wáaxi/ni

brother - gìdanyugo/-o/u

brother, sister (older) - gìda

brother, sister (term of address) - tátà

brouhaha (scene) - dákka/-a/-o

brush (dense), woods - xóroba/-a/-o

brush (pile of) - xútte/i/u

brute, rude person - xáwuye/a/o

build - tàgà (v.t.), tàgè (v.i.o.)

bull, ox - gùmbo/u/ni

bump - bòlle/i/u

burden - líkke/i/u

burn - bí (v.t.,v.i.o.)

burn - bíyindi (v.t., v.i.a.)

burning off - gódiye

burn off fields - gódi (v.i.)

bury, drop something - bùlu, bullu (inc.) (v.t., v.i.o.)

bush, back country - gùnne/gun/u

bushes - bòdogu

butcher - wàyindaana/a/o

butcher - wàyi (v.t.)

butter, oil - té

butt, gore - tagi, tákki (inc.) (v.t., v.i.a.)

butterfly - móodin-remme/rem/u

buttocks - tin-kambe/i/u

buy - xóbe (v.i.o.)

buy - xóbó (v.t.)

362

C

cache-sexe (girl's) - xeèto/o/u, bélifata/a/u

cadaver - fùre/u/u

caftan - xáppitane/ni, sámidooru/ni

cajole - nyáxanyaxa (v.t.)

calabash - xolle/-a/-u

calabash for liquid - gùbo/o/u

calabash for planting - típpan-xolle/i/u

calf (of leg) - kárankaran-booma/a/o

call - xírí, xíllí (inc.)(v.t., v.i.a., v.i.o.)

camisole - túriki/i/ni

camp - dáaxa/a/o

candle - sòndoli/ni

canine tooth - jàre/i/u

cannabis - jàmba

canoe - fúure/i/u

carry (in arms) - tíŋá (v.t., v.i.o.)

carry, pick up - wutu, wuttu (inc.), (v.t., v.i.o.)

carry on the back - bàmbu (v.t.)

carry water - nyòŋo

carrying shawl for babies - bámbado/o/u

carve - ségu (v.t., v.i.o.)

casted people - nyàxamala/a/ni

castrate - sáne (v.t., v.i.o.)

cat - múusine/muusin/nu

catastrophe - mòsiibo/o/u

catch - rágá (v.t.)

cattle pen - nàngalle/i/u

caught (get) - ráge (v.i.o.)

center - sántiri/i/ni

ceremony - nyàxa/a/ni

chair - síisi/ni

chamisole - kámisoli/ni

chapter - híjiibe/i/u

charcoal - xóre/i/u

charcoal stove - fúrune/ni

charm, power - dáwula/a/o

chase away - xáta, xatta (inc.), (v.t.)

cheap - jàre (v.i.)

cheat, trick - námbara (v.t.)

cheek - xúme/i/u

chest - gíjime/i/u

chew - kámbu (v.t.)

chicken - séliŋe/sélin/u

child - lémine/lemina/u

choice - súgande

choose - súgandi (v.t., v.i.a.)

cigarette - sìgarétì/ni

cinema - sínema/ni

clan - xàbiila/a/o

claw - sámpa/a/o

clay jar - lálle/i/u

clay and gravel plain - nyáriwalle

clean (be) - láabe (v.i.)

clever - gòtonte

close to - túkka

cloth, clothing - yìramme/yìram/u

cloth, rag - lámbure/i/u

cloud - tábule/i/u

clubs (cards) - sàane, yèlin-miseta

coals - yìmbin-xore/i/u

coat with mud - bátaxi (v.t., v.i.a.)

cock - gámma/-a/-o/

cold - mùlle

colleague - kàppa-lemme/len/u

collective field - fùrubante/i/u

corner - xánjàra/a/o

commerce - jùlaaxu

companion - mènjaaŋŋe/mènjaan/u

completed (be), finish - nyème (v.i.o.)

concerned with (be) - hámmi (v.i.a.)

concubine (legal) - tàara/a/u

condolences - dúunaŋŋe/dúunan/u

confide - gùnda (v.i.a.)

construction - sígìnde

cook - sòrò (v.t., v.i.a., v.i.o.)

cook - sòrè (v.i.o.)

cooking fire - kìŋŋu

cooking pot - sáabara

cooperative - kóperatifu

corn - mákka/a/i

corrugated metal - tóolu/u/ni

counsel, teach - tòŋŋo (v.t.)

count - jàate (v.t.)

country, homeland, - jàmaane

countryman - jàmaane, kaàranke

couscous - fùto/i/u

cow - nà/nu

co-wife - tèyinne/i/u

cowrie - mánjaare/-o/o

cream - fèene

create - bángandi (v.t.)

cricket - búure/i/u

crocodile - kíne/i/u

crowd - hádàmà/a/o

crowd, assembly - jàma/a/u

crown (of head) - yín-naxaane/i/u

cry - wú (v.i.)

cry out, call - gángu (v.i.)

cucurbit - súure/i/u

cultivate (once) - jòŋu (v.t., v.i.o.)

custom - láada/a/ni

cut (be) - kútí, kútti (inc.) (v.i.o.)

cut - kútú, kúttu (inc.) (v.t., v.i.a.)

cut brush - sóppi (v.t., v.i.a.)

cut grass - xasi (v.t., v.i.a.)

cut throat - xúrúsí (v.t., v.i.o.)

cutting - fáteye

D

dagger - páaka/a/o

dance - ráge (v.i.)

dancer - rágaana/a/o

dark, obscure - bìta

date - támere/i/u

daughter - lé-nyáxare/i/u

dawn - fáajini/ni

day - kòota/-o, bite/-o

deaf person - lùngunte/a/o

death - kàlle/-i/-u

deep - jùppe (v.i.)

deepen - jùfò (v.i.o.)

deepen - jùfòndi (v.t., v.i.a.)

defeat - ní (v.t.)

defecate - xùru

delay (a guest) - bànta (v.t.)

demand (make) - nyága (v.t., v.i.a.)

design - nétele/i/u

destroy - gúruja (v.t., v.i.o.)

dive - túnni (v.i.)

diamonds (cards) - kèro/o/ni

die - kàrà, kàllà (inc.)(v.i.)

die (cause to), kill - kàrì (v.t., v.i.o.)

dig (a well) - sòxo (v.t.)

dig up - jàga (v.t.)

direction - dá

dirty - méxe

dirty, disgusting - dángante

disappear - jànjure (v.i.)

discard pile (cards) - jèeba/a/o

disease - wàtte/i/u

dish, plate - yòkke/i/u

dish, saucer-like - béelo/o/u

dishonor, shame - gàcce/i/u

disperse, scatter - sángi (v.t., v.i.o.)

dispensary - dogotoron-ka/nu

displace, curve, deform - nyéngendi (v.t., v.i.a.)

displace, move - dílla (v.t.)

displace, curve - nyènge (v.i.o.)

divide, share - táxandi (v.t., v.i.a.)

divine grace - bàraje/i/i

do, become, succeed - nya (v.t., v.i.o.)

doctor - dogotoro/a/ni

dog -wùlle/i/u

dog (type of) - síba/a/o

dogfish - ánjebe/i/u

Dogon - kádo/o/ni

domesticate, train - màra (v.t., v.i.a., v.i.o.)

domesticated animal - dáaba/a/ni

donkey - fàre/a/i

door - báafe/i/u

double, repeat - fílla (v.t.)

double/soul - kíilu/i/u

doubling - fílleye

dowry - fùtte/i/u

draw off, dip out - xasu, xaccu (inc.) (v.t., v.i.o.)

draw off, take away - xasi (v.i.o.)

draw water from well - gàayi (v.i.a.)

dream - kùyi (v.i.)

dried, dry object - káawante (v.i.o.)

drink - mìnì, mìnni (inc.) (v.t., v.i.a., v.i.o.)

drinking gourd - xáraxamme/i/u

drown - yóole (v.i.)

dry - káawá (v.i.o.)

dry - kaawandi (v.t., v.i.a.)

E

each (of them) - báanambe(su)
ear - tóro/o/u
earwax - tóron-xuro/o/u
early - fàne
earring, gold measure - dóbbe/i/u
east - kìmbakka
easy (be), diminish - nàwo (v.i.o.)
easy (make) - nàwondi (v.t.)
earth - nyiìnye/i
eat - yígé (v.i.a., v.i.o.)
eat - yiga (v.t.)
eat breakfast - háccite (v.i.)
effort (make) - dúuruxoto (v.i.)
egg - xabaane/i/u
eight - ségu
eighth - ségunde
eighty - tan-sege
elbow - sógonan-tembe
eldest - sóoma
emplacement - nòqqu/u/u
empty, simple - dúuro
end, finish, escape - duguta (v.i.)
endure, remain at - dúume (v.i.)
enemy - xónne/i/u
enlarge - xòorò (v.i.o.)
enlarge - xoorondi (v.t., v.i.a.)
enter - ró (v.i.)
enter, put in - róndi (v.t., v.i.a.)
envelopes - ánboloku/u/ni
equal - nyèkka (v.i.)
erase, exterminate - bùruxa (v.t.)
even - hári
event, fact - fí
everyone - béesu
exchange, replace - fàraxu (v.t.)
excrement - sóbe/i/u, xùro/o/u
excrement of horse, donkey, etc. - bórogo/o
expect, wait for - dùgu, dùkku (inc.) (v.t.)
explain - dàntaxi (v.t., v.i.o.)
eye - yáaxe/a/o
eyelid - yáaxan-fate
eye socket - yaáxan-kumme

F

face - yéeso/a/o

facilitate, reduce - nàwondi (v.t., v.i.a.)

factory - ízini/i/ni

fagot - gúma

fagots (bundle) - súwan-guma/a/o

faith, religion - dı́ina/a/o

fall, end of rainy season - kawule

fall - xánú, xanne (inc.)(v.i.)

family, extended - kòre/i/u

family, clan, people - xàbiila/a/o

family name - jàmu/u/u

far, distant - láate

farm - sòxò (v.t., v.i.)

farmer - sòxaana/a/o

fart - tó (v.i.)

fashion, way - mòxo

fast - súmmì (v.i.)

fat (become) - báraxato (v.i.)

fat - kátoye

father - báabà (term of address), fàaba (term of reference)

fatigue - tàmpi (v.t., v.i.o.)

fear - kànne

feed bag - gàfaxa/a/u

fertilized field - jábande/i/u

festival, religious - sálle/i/u

fetish - bùlle/i/u

fever - táwaye

fez - kònkoto-dumbe/a/u

field, private - sállumna/a/u

fifth - kàragande

fifty - tán-karage

fight, battle - fánge (v.t.)

fill, satisfy - fága (v.t.)

fill, be full - fágu (v.i.o.)

fill up, be satisfied - fáge (v.i.a.)

fill up, allow - fágandi (v.t., v.i.a.)

filter - tétu (v.t.)

find - nyi (v.t., v.i.)

fine (for damages) - álmaani/i/ni

finger - dóromme/dóron/u

fingers -
dóromme-faranfare (ring)
doron-gille (middle)
dóromme-yugo (thumb)
koyin-dorome (index)

fire - yìnbe/i/u

firewood - súwa/a/o

first - fána

fish - tángí (v.i.)

fish (capitaine) - bàpoore/i/u

fish - nyéxe/e/o

fish, dried - féxe/i/u

fisherman - tángaana/a/o

fishing pole/line - doliɲe/dolin/u

fist - gòmmore/e/o

fit, suit, - gàmi (v.i.o.)

fit, suit - gàmu (v.t., v.i.a.)

five - kàrago

five franc piece - góde/-o

flat - dégere

flea - fétte/i/u

float - bimbi (v.i.)

flood plain field - fólon-te/ni

flood plain, flat land - gùfure/i/u

flow together - túkke (v.i.)

fly - kámpi

fly - wùrù (v.i.)

foam - bàabo

fog - xúuruye

follow - suge, súkke (inc.) (v.t.)

follow - bàti, batti (inc.) (v.i.a., v.i.o.)

follow - bàtù, bàttu (inc.) (v.t.)

follow (make) - bàtundi (v.t.c.)

follow faithfully - topoto (v.t.)

follower - bàtaana/a/o

food, nourishment - bíraado

fool - tùurinte/a/o

fool - gòte (v.t., v.i.o.)

foot - tá

for, at - dà

foraging animals - jàgo/a/a

forbid, prevent - kába (v.i.)

forbidden thing - hàarame/e/o

forearm - sógone/i/u

forehead - táɲe/a/u

foreskin - mùru/u/u

forget - mùngu (v.i.)

forty - tán-naxate

found - nyí (v.t.)

four - nàxato

fourth - naxatande

foyer - fùwaye/e/ni

funeral ceremony - báade/i/u

Fula - fúlle/a/ni

France - Fàransi

French, European - tùbaabu/u/ni

Friday - Júma (Aljuma)

friend - xàna/a/a

fromagier - bántiɲe/i/u

frown - laqqe nyengendi (v.i.a.)

G

gallop - báami (v.i.)

Gambia - Kámbiya

garage - gàarasi/i/ni

gather - xóoró (v.t.)

gather - xóoré (v.i.o)

gay, happy - sáwante/a/o

get up, come from - gìrì (v.i.)

get work - xumana (v.i.)

Ghana - Gána

giraffe - gùndunyogome/gùndunyogon/u

give - kíni, kinni (inc.) (v.t., v.i.a.)

give - ku (v.t., v.i.a.)

give - kùyì (v.i.o.)

giving (act of) - kínne

glass (drinking) - káasi/i/ni

go - dàgà, tèllè (inc.) (v.i.)

go down, descend - yànga (v.t., v.i.a.)

go out, leave - bágu, bakka (inc.) (v.t., v.i.a.)

go to limit - xémpe (v.i.)

go up, mount - setu, sétte (inc.)(v.i.)

goat - sùgo/o/u

God - Álla, Hari

gold - káŋŋe/kan/kaŋŋu

good - síre

good, beautiful - síró

good-for-nothing - jáasente/a/o

goodness - síroye

gourd for drinking - xáraxame/i/u

gown, robe, shirt - dòroke/i/u

grace, divine protection - bárake/i/i

grain, seed bit - fúnce/u/u

grainery for women - màran-remme/màran-ren/u

grand boubou - dòroki-xoore/a/u

grandfather - kìsime/e/u

grandfather (term of address) - kísima

grandmother - màama

grass - sókke/i/u

grave - xábura/a/ni

grave, dead man's hole - fùrankumme/a/u

great grandparent/child - xòxo/o/o

green (bean leaf) - mòlle dare/i/u

greet - kúnyí, kúnyì (v.t., v.i.o.)

grey, dusty - xúurunte/a/o

gri-gri (with writing) - sáfaye/e/o

grill - nyaanya (v.t., v.i.a.)

grill, barbecue - nyàanyè (v.i.o.)

gross, big - dìnka

ground squirrel - guwaane/i/u

group - sáppa

guava - bùyagi/i/ni

guinea fowl - kènne/kèn/u

guitar - gàmbare/i/u

gums - díginya/a/o

gunpowder - búna

H

hail - méramelle

hair - yìnte/i/u

hairdo - kùfune/i/u

hairless, bald - bùusinte

hammer - fùllaade/i/o

handle - wùtaade/i/o

handsome (become) - fáranfaro (v.i.)

handsome, pretty - fáranfàre (v.i.)

happiness, fortune - xéeri

hard, expensive - xòte

hard (become) - xótò (v.i.o.)

hard (make) - xotondi (v.t., v.i.a.)

hard, important, bad-tempered - kásàppé

harm - dígí, dikki (inc.) (v.t., v.i.o.)

harness - nùxuru/u/u

harvest, harvest time - sànjaane/i/u

harvest (bring in) - gàna (v.i.)

hat - kúfune

have - kita, kitta (inc.) (v.t.)

have - kìtè, kitte (inc.) (v.i.)

have, make accepted - duŋendi (v.t.c.)

hawk - gòppe/a/u

he, she - a

head - yímme/yin/u

head of household - ká-gume/a/u

head wrap - bísooru/u/u

headache - yímman-kara

heal, cure, treat - jàara (v.t.)

healer - jàarandaana/a/o

health - sáha

healthy - sáhante/a/o

hear - mùgu (v.t.)

heart - sòndome/i/u

hearts (cards) - pullipullaane/i/u

heat - jàbare (v.t.)

heat, fever - táweye

heat up - táwó (v.t., v.i.o.)

heat up - táwondi (v.i.a.)

heel - tán-junxo

heifer - yèere/i/u

henna - jàbe/i/u

herd, tribe - gòore/i/u

herd, be herded - nagaani (v.i.a., v.i.o.)

herd, pursue - nágáanú (v.t.)

here - yère

hide - múxi (v.i.a., v.i.c.)

hide - múxundi (v.t.)

hide (someone) - múxundindi (v.t.c., v.i.a.)

hillside, foothills - ráqqe

hip - féngenye

hippopotamus - yìngaame/a/u

hit, stick - bùnu/u/u

hoe - tónge/a/u

hoe (large) - jàbaade/i/u

hole - kùmme/i/u

hole, hollow in tree - gámma/a/o

home, homeland - káara/a/o

honest - dùnteŋŋe

honey - yáage/i/u

honor (by slaughtering an animal) - báasu (v.t.)

hook - gòre/a/u

hook - gárasi (v.i.)

hope - jîkke

horse - sì

horse, albino - béeda/a/o

horse, black - dàfan-binne/u

horse, black with white feet and nose - céero/a/u

horse, red - jìbe/i/u

horse, red with white feet and nose - sáaju/u/o

horse, white - dàfan-xulle/i/u

hospitality (give) - bísimilla (v.t.)

hot - táye, téye

hot season - kìnéye, káwule

hour - lere/i/nu

house - ká/ká/nu

house, rectangular banco - xúbe/i/u

human being - hádama-remme/ren/u

hunchbacked - jùngunte/a/o

hundred - kàme/o/o

hunger - dúlle

hunt - xànya (v.t.)

hunt - xànye (v.i.)

hunter - xànyaana/a/o

hunter's blind - jèeje/i/u

hurt - digi, dĩkkí (inc.) (v.t., v.i.o.)

husband - kìina, kìine

hut (covered palaver) - fúngu/u/u

hut, shelter in field - gúppe/i/u

hyena - túruɲɲe/túrun/u

hypocrite - gúubante/a/o

I

I - ń

if - selli

if, since - gelli

inconvenience - báasi/u

indigo - gára/a

indigo, light blue - báxa/o

idiotic (become) - tùurì (v.i.)

iguana - xáana/a/u

image - bángaye/i/u

immediately - nón-dò-nón

imitate - séera (v.t.)

imitate - séere (v.i.o.)

impolite, unsocial - állan-xonne/i/u

in, inside - nòxo

incense - dìgícce/e/u

incisor - sòyi-kambe/i/u

increase, get big - gabo (v.i.o.)

increase - gàbondi (v.t., v.i.a.)

inevitability, obligation - wájibi/i/ni

in-law - kàllo/o/u

Islamic - Sìlamini/ni

insult - kà (v.t.)

insult - kàyì (v.i.o.)

intelligence - háqqìlè

intention, desire - anniye

intestine - nùxun-remme/ren/u

iron - mèxe

J

jackal - bóyınaare/i/u

jack (cards) - sòrdaasi/i/ni

jealous (be) - súuxu (v.t., v.i.a.)

jealous person - súuxaana

join up - kàfi, kappi (inc.) (v.i.a.)

join to, add - kafu, kappa (inc.) (v.t., v.i.o.)

judge - kíitaana/a/o

judgment - kíite (v.i.)

jujubee - fá/fá/ni

jujubier - fá/fá/ni

jump - bónte (v.i.)

K

kaffir, pagan - káfiri/i/ni

kapokier - gírijoome/i/u

keep apart - famandi (v.c.)

kerchief (black) - fiíta/a/o

kerosene - lámpan-ji/i/ni

Kharite - xárite/i/u

Khassonke - xásonke/a/o

king (cards) - yúgo-xase/u

kinsperson - màremmu/màren/u

kitchen - sòrokompe/i/u

knee - xúrungo/o/u

kneecap - xúrungun-beelo/o/u

knife - làbo, sèlife/-i/u/

know - tù (v.i.)

knowledge - tùwaxu

known - tùyì

kola - gòro/o

L

lame - jùgumunte/a/o

lamp - lámpa/a/ni

lance - tàmme/a/u

lane, small passage -
bòloŋe/bolon/u

last, take a long time - dàlla (v.i.)

last (be) - lagare

last night - wùri

last year - yéeru

laugh - sòyi (v.i.)

law, custom - sàriya/a/u

leaf - dáre/i/u

leave behind - tóxo,. toqqo (inc.)
(v.t., v.i.a.)

leave, get up - giri, gìllì
(inc.) (v.i.)

leave (a place) - bagu, bákká
(inc.) (v.t., v.i.a.)

left - noòge

leopard - jàgaabe/i/u

leprosy - bàmboroso

liar - gàarante/a/o

lie (n.) - gàare

lie - gàara (v.i.)

lie down - sáxú, sággá (inc.) (v.i.)

lie flat, turn over - bìfì, bippi
(inc.) (v.i.o.)

lie flat, turn over - bifindi (v.t., v.i.a.)

light (match, fire) - kúmu (v.t., v.i.o.)

light blue - báxa(xaye)

lightning - yélumbeye

likely, possible - a me wa du

limp - júgumunu (v.i.)

lion - jàrinte/a/o

lip, lips - sóome, sóomo

listen - térinka (v.i.)

lit (be) - kúmu (v.i.o.)

literacy center - xìrisun-xaran-noqqu

little (quantity) - làmaane, báanambaano

little (size, age) - túgunnu

live - bíre (v.i.)

living person - bírante/-a/o

lizard - bàgaane/i/u

look at - múurandi (v.t., v.i.a.)

look for - mùurù, mùurunu (inc.) (v.i.)

looked for, sought after - mùurì (v.i.o.)

lose - sánku (v.t., v.i.o.)

lower back - xóodo/o/u

luck, fortune - wàrijaxe/o/o

lump, ball measure - kúnkutu/u/o

lump, clod - gúda/a/o

lungs - fùrtu/u/u

M

madness - wáxo

magician - bàtuuta/a/u

make go, send away - dèni (v.t.)

make popular - dáraja (v.t.)

malaria - káwulen-xaju

Mali - Màli

man - yúgo

manner, sort - kùndu, moxo

many, much - gàbe

marabout, scholar - móodi/i/ni

market - sáxa/a/u

marry - yàxì (v.t., v.i.a., v.i.o.)

marsh, marigot - dàla

mat - dàago, dába, táxe

match - àlìmétì/i/ni

meal, evening - nyáaxame/i/u

meal, noon - yáraxate/i/u

meat, wild game - tíye/i/u

measure - xénse (v.i.o.)

measure - xénsendi (v.t., v.i.a.)

measure (elbow to fingertip) - sógone/i/u

measure (about 3 kgs) - múude/i/u

measure (about 2 meters) - sáran-sige/i/u

measure (about one-half cup) - négife, póti

measure (of weaver's warp) - jáara/a/o

Mecca - Mákka

medical plant - xáame/i/u

medicine - sàfaare/e/u

meet - gàme, gàmme (inc.) (v.t., v.i.o.)

merchant - jùla/a/o

message, letter - bàtaxe/i/u

messenger - fàare/i/u

migrate - férogo (v.i.)

milk - xátti

milk - xámu (v.t., v.i.o.)

millet - yìlle

millet puré, tô - suùre/i/u

millet sprout - bána

millet stack - dùgaane/i/u

mirador - kòra/a/o

mirror - duŋare/i/u

misbehavior - méxente

miss someone - bànte (v.t.)

miss one's aim, fail - fùtu, futtu (inc.) (v.i.)

mix, stir - nyáxámí (v.i.)

moan, cry - gútume (v.i.)

moment - dímma/a/o

Monday - Tìneeni

money - xálisi

money, piece of - támma

monkey - fùne/i/u

month - xáso/o/u

Moor - súràqqé/i/u

more than - dínanta

morning - sùxuba/a/o

Morocco - Màrok

mortar - gòlle, túngo(-u)

mosque - mìsiide/i/u

mosquito - sírime/i/u

mother - má, sàaxe

mother's brother - káawu

motorbike - móto/o/ni

mountain, cliff - gide/i/u

mourning - fùruja/a/o

mouse - nyíinye/i/u

mouth - láqqe/ráqqe

move, stir, shake - dìmbe (v.i.)

mud - bòtaxa

muddy brown, mauve - bùda

Muslim - Sìlaame, Mìsilime/ni

mute person - mùmunte/a/o

mute (become) - muùmù (v.i.)

N

nail, claw - ségene/i/u

name, given name - tòxo

nausea - ségeru

navigation - nìmijatoraaxu

near - kàara, tìnte

neck, language - xánne/-a/u/

necklace - cáaka/a/ni

need, problem - háayu/u/ni

negation of wa - ntá

negative (aux) - màxa

negative subjunctive - ntaxa

neglect - fàarati (v.i.)

net - jàla/a/o

never - ábada

new - kúrumba

newborn - rén-dumbe/a/u

news of - xubaare/a/u

next year - waàga

Nigeria - Nízeriya

night (dusk to dawn) - wùro

ninety - tán-kabe

ninth - kàbunde

no - àyi

no good - jáase

nobility - hóoraxu

noble, pure - hóore

noise - mánqaŋŋe/manqan/u

noon (11 a.m. to 2 p.m.) - kìnsiga

nose - núxùnne/núxùn/u

nostril - núxun-bote/i/u

north - sáheli

nothing - fóofo

now - sáasa, keeta, wàcca

number of - dàntante/o

numerous - gàbo

nurse, suckle - sùgì (v.i.)

nurse, breast feed - sugu (v.t., v.i.a.)

O

obligated - wáajibi/i/o

obscure - bìte

occult, superstition - bída/a/o

ocean - geèji

office - bìro/o/ni

office work - bìrongolle

okra - jàxataŋŋe/jàxatan/u

old - xáse

on, upon - kàmma

on top - tómbe

onion - bàsalle/i/u

open - wùnyi, ŋùnyi

open up - wàarà (v.t.)

or - wolla

orange - lémburu/u/ni

ostrich - firige/e/o

other - kìteere

ought to - xàwa (v.i.)

outside - séll a

owl - gúrgutte/i/u

P

pagne, dark black - dóosa/a/o

pagne, light blue - báxa/a/o

pagne, underpagne - fèndeli/i/u

pagne, indigo - háwusa fendeli/i/u

pagne, wrapper - támma/a/o

paint - jàba

palm of hand - kíttin-degere

pancreas - fàra-neene/i/u

pant, gasp - fùufe (v.i.)

pants - ŋùno, wùno

paper - káayiti/i/ni

pardon - yámpa (v.t.)

parent - saàraana/a/o

pass, surpass - dángi (v.t.)

pastoralist, nomad - giridaane/a/o

paved road - tèlli/i/ni

pay for, make up - tùga (v.t.)

peace, rest - làxafiya

peace, happiness - jámu

peanut - tìga/a/o

peanut field - tìgante, tixante

peanut hoe - fánti/i/u

peanut oil - tixate/i/u

pebble - kòcce/i/u

pierce, make a hole - bòto (v.t., v.i.a.)

pen - bíki/i/ni

pencil - krèyon/ni

penis - xònto, yèlle

pepper - fòronto

perfume - káne

permit, authorize (religious perspective) - dàgandi (v.t., v.i.a.)

permitted, authorized - nyàmara (v.i.)

person - sàre/a/o

picket, stake - tònte/i/o

pigeon - bóore/i/u

pig - faringije/i/u

pile, heap - sáada/a/o

pilgrimage to Mecca - híiji (v.i.)

pillow - tàlla, jàganaye/i/u

pilon, pestle - gòndome/gòndon/u

pipe - jàmban-gine/i/u

place (n.) - bátte/i/u

plant - tífí, tippi (inc.) (v.i.o.)

plant - tífindi (v.t., v.i.a.)

planting spade - sàafe/i/u

plastic - mána

play (an instrument) - tími

playing card - kárte/i/ni

pluck - kóti, kotti (inc.) (v.t., v.i.o.)

poor person - mìsikíine/e/o

porridge - sòmbi

porridge of millet flour - fònde

pound (grain) - gòro, gòllo (inc.) (v.t./v.i.a.)

pound - gòre (v.i.o.)

possessor (of) - gùme/i/u

possession (postposition) - màxa

possession, property - xálle (euphemism for sexual parts)

pour out - jòxì, jòqqò (inc.) (v.t., v.i.o.)

power - fànka

praise, flatter - jàkki (v.i.)

Praise God! - Állahamudulilayi!

pray - sállì (v.i.)

prayer, obligatory - fáralan-sallu

prayer position - fárila

pregnant - nùxunte

price - jònko

priceless, free - fú

privation - kòri

profit - nàfa (v.i.)

profit - nàfandi (v.i.a.)

Prophet, the (Mohammet) - ánnabi

property, implements - yòkke/i/u

propose, suggest - àrayi (v.t.)

protect - fáasaandi (v.t.)

proud (be) - yàmba

proud, vain - dàre/u

pull, stretch - fúutu (v.t., v.i.o.)

pull up by roots - bòxoti (v.i.)

pump - pómpe/i/ni

purpose - mùnnafa/a/o

pus - mòtte

push - yònto (v.t.)

put in a pile - sáada (v.t.)

put down, leave behind - wàrà, wàlla (inc.) (v.t., v.i.o.)

put up for the day - kìrandi (v.t.)

python - bíida/a/o

Q

quarrelsome - gàjalla/a/o

queen (cards) - yàxarin-xase/a/o

question word - bà, xori

quick - jèye

quicken - jèwo (v.i.)

quicksand area - séebo

quiet (keep) - kúurú (v.i.)

quiet (make) - kúurundi (v.t., v.i.o.)

R

rabbit - kànjanne/kànjan/u

rag - làmbùrê, yìran-xáse

rain - kàmme/kan/u

rain (first) - bàawo

rain - téxé (v.i.)

rainy season - xáaxo/o/u

rash, hives - fàtan-xonne/i/u

ravine, hole - gùmba/a/o

ray of light - ɲóoliye/i/u

read - xàraɲɲa (v.t.)

read - xaraɲɲe (v.i.)

reader - xàraɲɲaana

receeding hairline - téllu

recite, converse - máaná, máanà (v.i.)

receiving - ràgande

recline on back - síngì (v.i.)

red - dùmbe

reflexive pronoun - dú

refusal - bálle/i/u

refuse - bára, bálla (inc.) (v.i.a.)

remove - kóti, kótto (inc.) (v.t.)

rent - lúwaase

repent - túubi (v.i.)

reply - jaábì (v.i.)

reprimand - jàlagi (v.t.,v.i.o.)

respect - dàro (v.i.)

respected - dàre

respect, show respect - dàrondi (v.t., v.i.a.)

response (female) - awuuri

rest, relax - tùuma (v.i.)

return, repeat - sàage (v.i.)

return - yîllè (v.i.)

rice - máaro

rice with peanut sauce - nètaane

rich - bànna

rifle - márafa/a/o

right - tèye

ripe (thing) - mòyinte/a/o

ripen - mòyi (v.i.)

ripe (make) - mòyindi (v.t.)

river, stream - fàŋŋe/fàn/u

river bank - jín-laqqu/lax/u

road, path - kìtte/i/u

ronier palm - kèye/i/u

roof - jònge/i/u

room, bedroom - kómpe/i/u

roomy - yúruwe

rope - kácce/i/u

rot - mòtì, mòttò (inc.)(v.t., v.i.)

ruin, spoil - bòno (v.i.)

S

sacrifice, alms - sàdaxa/a/u

sacrificial sheep - léya/a/ni

saddle - xerexe/i/u

saliva - láxan-ji

salt - sáppe

sand dune - díndiŋa/o/o

sandal - tèppu/u/ni

sandy soil - sìŋa, séyi-nyiinye

Saturday - Síbiti

sauce for rice - táxaye/i/u, bùta/a/ni

save - sóowe, kisi (v.i.)

say - tì (v.i.)

scarf - dìsa/a/o

school - lèkoli/i/ni

scissors - xémeccu

scold - dòxo, dòggo (inc.) (v.t.)

scrape clean - kòosi (v.i.)

scratch - kága (v.t.)

search through - jàga (v.t.)

seashell, shell - xòdo

second - fillande

see - wàri, walla (inc.) (v.t.)

seeker - mùurundaara

sell - gaaga (v.t.)

sell milk - síppa

send away - bágandi (v.t., v.i.a.)

separate from, make absent - fàamà (v.i.)

separate (become) - fáte

seriousness - sòobe

seven - nyèru

seventh - nyèrunde

seventy - tán-nyere

sew - lifi, lippi (inc.) (v.i., v.i.o.)

sew - lifindi (v.t., v.i.a.)

shame (have) - yàagu

share, part - táxu, táqqe (inc.) (v.t.)

shave completely - sí (v.i.),

shed, shelter - biire/i/u

sheep - jàxe/-o/o

sheep (special pet) - bàtundo/o/ni

shell - kóromu/o/o

shelter - bisiise/i/u

shelters - kúnaaru

shepherd - nàgaana/a/o

shine, become white - xùra (v.i.)

shiver - singiri (v.i.)

shock (pile for drying corn) - sóoji

shoe - mùkku/u/u.

shop, boutique - bútiki/i/ni

short, near - dèppè

short pants - túbulaaji

shorten - dèfundi (v.t.)

shorten, become near - dèfo (v.i.o.)

shoulder - kúnke/i/u

show - kòyì (v.t.)

sick (become) - xàjì (v.i.)

sick person - xàjinte/a/o

side of head, jaw - kánkan-baara

sift - kòri (v.i.)

sifter - tàme/i/u

similar - mè

sing - sùugù (v.t., v.i.)

single person - dúuraxu/u/o

sit, install oneself - táaxú (v.i.)

sit (make), place, set - taaxundi (v.t., v.i.a.)

six - tùmmu

sixth - tùmmunde

sixty - tán-tumme

skeleton - fúran-xotte/i/u

skin - fáte/a/a

skin disease (scabies) - fiite/i/u

skin (an animal) - xéxe (v.i.)

skull - yim-xotte/i/u

sleep (n.) - xènqo

sleep - xènqè (v.i.)

sleeper - xènqaana/a/o, xènqente/a/o

slave - kòme/a/o

slingshot - dàmpulaɲe/dàmpulan/u

slip, slide - déeni (v.i.)

small - búcce

small basket for cotton - dìkke/i/u

smallpox - bádaane

smell, sniff - súmbu (v.t.)

snack (of fresh millet) - sámpa/a/o

snack (granulated couscous) - sóose

snack (peanut) - gájaame

snack (sugared couscous) - sèngete

snake (type of) - málla

snake (general) - kaccinte/a/o, kancinte/a/o

snow - néesi

soap - sàabune/i/u

soil (dry, heavy) - kátamaɲɲe

sold (be), sell - xóbé (v.i.a., v.i.o.)

soldier - sòrodasi/i/ni

someone - fùlaane, katti

something, nothing - fófo

Sonrai - Kóròbóro/o/ni

soul, vital force - yónki

south - bàmbaxu

sow seeds - tífí, típpí (inc.) (v.t.)

spades (cards) - nàtabatte/i/u

speak - séfe, dìgaamu, kò (v.i.)

speech, small talk - dìgaame/dìgaan/u

spend the day - kìra (v.i.)

spin (cotton) - wùrundi (v.t., v.i.a.)

spirit, courage - bútte/i/u

spirit, goodwill - ɲànniye/i/u

split - béexì (v.t., v.i.o.)

spoiled person - bònonte/a/o

sponge, scouring pad - jàmpe/i/i

spotted, dotted - tópotopani

spotted, flecked - tabaande

spread out (a mat) - bámba (v.t.)

spring - térin-yaaxe

sputum - xáaxe

squat (v.) - nyóngoto (v.i.)

stab, embroider - sùfa (v.t.)

stack (of drying peanut plants) - súnsu

stagnant - sáxunte

stalk - kane, xare

stalk (dried) - màne/e/o

stalk, shaft, handle - xáre/i/u

stamp - témburu/u/ni

star - sàane/i/u

start, tremble, - dìre (v.i.)

stay behind, die - tóxi, tóggi (inc.) (v.t.)

sterile - bòroke

stick, - gùmo/o/u

stick, cane - dòkko/o/u

still, until now - háribi

stir - mánáxá (v.t.)

stirrup - àlkeebu/u/ni

stomach - gòmme/gòn/u

stomach malady - dammolle/i/u

stomachache - nùxudun-kutu

stone, projectile - gúlla/a/o

stone - gúlla (v.t.)

stop - sígí, síkkí (inc.) (v.i.)

stranger - mukke/u/ni,

straw - mèrexe

strawberry - frézi/i/ni

stream - xàare/i/u

strength, marrow - sémbe

strike, succeed - kátu, káttu (inc.)(v.i.)

striped - jóoro

stroll about - yáala (v.i.)

stub - fimbi (v.i.)

stuck, caught - bála (v.i.)

stuck in mire - lúutu (v.i.)

study, learn - xàra (v.t.)

stumble - fimbi (v.i.)

stupidity - tùuríyè

suck - bosi, bóccó (inc.) (v.t., v.i.o.)

suffer - tóorè, tóoré (v.i.)

sufferer - tàmpinte/a/o

sugar cane - xéela/a/o

sun, day - kiye

sunglasses - yáaxan-dunnaru-binne

Sunday - Àlahadi

sunset - fùturo/o/u

support (a family) - bírandi (v.t.)

sure - dànganaxu (v.i.)

surpass - firi, firini (inc.), (v.i.)

suspect - sòbì (v.i.)

suspect, doubt - síkka (v.t.)

swallow - tòni (v.t.)

swear (on the Koran) - tàkki (v.i.)

sweep - sélla (v.t., v.i.a.)

sweet - líɲe

sweet (be), nice, good - líɲó

sweet potato - fàatata/a/o

swim - xíni (v.i.)

swollen - fànka (v.i.)

T

table - tábeli/i/ni

take - wùtu (v.t.)

tall, long - gìlle

tambor, drum - dòndon-remme/ren/u

taste - tàmù (v.t., v.i.a.)

taste - tàmì (v.i.o.)

tea - háttaye

tea leaves - wárage

teapot - bàraade/i/u

teapot (for ablutions) - tàsalle/i/u

teach, counsel - ráyi

teacher - xàramóxe/i/o

tear (eye) - yáaxan-ji/i/ni

tear, rip - bòoxo (v.t.)

ten - támmu

ten (cards) - díisi-yaxare

tendon, vein - nyìime/i/u

tent - tìlliise/i/ni

tenth - támmunde

termite - xáase/i/u

termite hill - túnguro/o/u

terrace, porch - bámballe/i/u

testicle - yèllin-funse/i/u

thank, congratulate - tiìga (v.t.)

thatch - bàara

them - ì

there - dóoke, nò

thicket - sútte/i/u

thigh - xúde/i/u

thing - fó

think - símma (v.t.)

third - sìkkande

thirst - dáqqu

thirty - tan-sikke

this, that - ké

this year - yírigi

thousand - wùjunne/wùgun/u

thread - gèese, bára/a/o

three - sìkko

throat - xóre/i/u

throw - fítta (v.t.)

throw away - sédí (v.i.o.)

throw away - sédindi (v.t., v.i.a.)

thunder - díreye

thundercloud - kàmpinna/a/o

Thursday - Àlaxamisa

this, therefore - kundu

tie - yètu, yèttu (inc.) (v.t.)

tie - tàfù, tàppà (inc.) (v.t.,
v.i.a.)

tied up - yèti (v.i.o.)

ticket, fare - páasi/i/ni

time - bíre

time, moment - wáxati/i/ni

time, occasion - ta

time of day (2 p.m. to
dusk) - lèlle

time of day (9 to
11 a.m.) - béeteye

toad, frog - fàntaɲŋe/fantan/u

tobacco - símme/i/u

today - lènki

toe - tán-doromme/tán-doron/u

together, each other - mé

Togo - Tògo

toilet - sútura/a/o

tomorrow - xùmbane

tongue - néene/i/u

tooth - kàmbe/o/-o

tornado, wind storm - dúndo/o/u

toucan - kánjambare/i/u

touch - katta (v.t.)

touch - kati (v.i.a.)

towards - kátta

town crier - gángundaana/a/o

traitor - jàmbante/a/o

trample, step on, bend down - dàmpu (v.t.)

train, educate - màra (v.t.)

trap - bàppe/i/u

traveller - tàraana/a/o

tree - yítte/i/u

trick, manipulate - gòto (v.t., v.i.o.)

troubled, burdened - làseme (v.i.)

trouble, problem - lònjuuru/u/ni

trouble - bùda (v.t.)

troublemaker - gàjalla/a/o

tsk-tsk - síìbè, síìbà (v.i.)

Tuareg - Gúrdame/i/u

Tuesday - Tàlaata

Tunisia - Tìnizi

turn - gúube (v.i.), tólomi (v.i.)

turn over, lay flat - bìfindi (v.t.)

turtle (small) - léele/i/u

twenty - tán-fille

two - fìlli, fìllo

type - xabiila

U

ugly - ŋáranyaŋŋe

unable to - kòri (v.i.)

uncircumcized boy - mùrúnte/o/o

Uncles Day - gùrabaguraba

under - wùre

undergarmet, undershirt - génsi/i/u

understand, informed - fàami (v.i.a., v.i.o.)

understand - fàamu, fàamunu (inc.) (v.t.)

underwear - túriki-lemme/túriki-len/u

undress - boora (v.t., v.i.a.)

until - mà

upper thigh - tóge/i/u

upright (become), - téloŋo (v.i.)

urinate - búusi (v.i.)

urine - búusi

urn - gúmbe/i/u

useless - báatara

V

vaccinate, inject - píngi (v.t., v.i.o.)

valley - pórowalle/a/u

vagina - nyámmu/u/u

vanity - búgantaaxu

vanquish, win - níyìndì (v.t., v.i.a.)

vascillate - jàgajakka (v.i.)

vegetable garden - fáara/a/o

vertigo - tíiru

vestibule (of compound) - bùluɲɲe/bùlun/u

village - dèbe/i/u

villager - dèbedunke/a/o

visit someone in their absence - sóoxi (v.i.)

vociferate - xáaru (v.i.)

vomit - fíccà, fíccàndi (v.t.), fíccè (v.i.a.), gòxu, gòxi

vomit (baby) - giboxi, giboqqi (inc.)(v.i.)

vulture - jamba/a/o

W

wagon - wòtoro/o/ni

wait for, expect - dugundi (v.t., v.i.a.)

wait for, expect - dugu, dúkku (inc.) (v.i.)

wake up - wùlli (v.i.)

walk - tèrè (v.i.)

walk about - yíilè (v.i.)

wall - tàgeye/a/u

want, need - mulla (v.t.)

war chief - kùri-gume/u

warn, growl, threaten - jàxaseelu (v.i.)

wash - wánqi (v.t.,v.i.)

watch over - tànga (v.t.)

watch - tàngè (v.i.a.)

watch, look at - faáyi (v.i.)

watch over, take care of - kòrosi (v.t., v.i.o.)

water - jí/i/ni

water for ablutions - salliji/i/ni

water a plant - xómi (inc.), xomindi (v.t., v.i.a.)

waterfall - jígijike/i/u

watermelon - gònje/e/o

we - o

wealth - nàabure/i/u

weave - miri (v.i.)

Wednesday - Àraba

week - kóye/i/u

welcome - náwaari (v.t., v.i.)

well (water) - gède/i/u

well, communal - báaja/a/o

well for drinking water - nyòŋo-gede/i/u

west - kìnqenna

what - mànne

what way, how - fumbe

where - mínne

whinney - gíjímbé

whip - jáane/i/u

white - xúlle

white egret - jènjeri-xulle/i/u

widow(er) - fùruja/a/o

wife - yàqqe/i/u

wife (first) - yàxarin-fana/a/o

wife-seeker - yàxaana/a/o

winnow - fésu (v.t.)

wind - fànke/i/u

window - pálanteri/i/ni

wing - kámpe/i/u

wish - ánniya (v.t.)

wish, hope (v.) - xori (v.i.)

with - ti

woman - yàxare/i/n

wooden bowl - nóore/i/u

wooden spoon, dipper - gìribe/-o/o

woodworker - sákke/o/o

wool blanket - bájjo/o/u

work - gólle

work - golle nya (v.i.)

worker - góllenyaŋaana/a/o

workplace - góllinnoqqu/u/u

world - dúna

worm, catepillar - bándaŋe/bándan/u

wound (an animal with a bullet) - bárama (v.t.)

wound, sore - túgo

wound, hurt (v.) - jóogi (v.t.)

wrapper, white - bíriga/a/o

wrist - kíttin-xanne/kíttin-xan/u

write - sàfa (v.i.o.)

write - safandi (v.t., v.i.a.)

writing tool - xàlimbe/e/o

written, enscribed - sàfe

Y

year - sine/a/o

years since birth - sàare-sino

yell - bóode (v.i.)

yell - xíise (v.i.)

yellow - mákka-ji

yellow-orange - wóllo

yesterday - dáaru

you - án

you (pl) - xa

young, small - ròxe

young girl - xùso/a/a

young man - màxambane/o/o

younger brother - xóxone/i/u

youngest (last born) - fállànke/a/o

youth - léminaxu

BIBLIOGRAPHY ON THE SONINKE CULTURE

Bathily, A. "La conquête française du Haut-Fleuve (Sénégal) 1818-1887." B. IFAN 34, 1972.

Bathily, Abdoulaye. "Notes socio-historiques sur l'ancien royaume Soninke du Gadiaya." B. IFAN 31, 1969.

Bradley, P., Raynaut C., and Torrealba, J. The Guidimaka Region of Mauritania. London: The War on Want, 1977.

Daniel, F. "Etude sur les Soninkes ou Sarakoles." Anthropologie, 1910.

M'Bow. "Plus de ghetto culturel pour les 'migrants' en France." Eurafrique 250:2-5, 1974.

Meillassoux. Claude, Doucoure, 1. and D. Simagha. "Legende de la dispersion des kusa (Epopée Soninke)". Dakar: IFAN, 1967.

Monteil, Charles. "La legende de Ouagadou et l'origine des Soninke." Memoires IFAN 23:359-408, 1953.

"Fin de siècle à Medine (1898-99)". B. IFAN 28:82-172, 1966.

Pollet, Eric and Grace Winter. "L'organisation sociale du travail agricole des Soninkés (Dyahuna, Mali)." Cahiers d'Etudes Africanes 8.32:509-34, 1968.

"La Société Soninké (Dyahuna, Mali)." Université de Bruxelles Ed. de l'Institut de Sociologie, 1971.

Saint-Pere, J.H. "Les Sarokollé du Guidimaka." Comité d'etudes historique et scientific de l'Afrique Occidentale Française. Paris, 1925.

393

GPO 876 263

PEACE CORPS
LANGUAGE HANDBOOK SERIES

for
Belizean Creole
Ewe
Kabiye
Kiribati
Mauritanian Arabic
Setswana
siSwati
Solomon Islands Pijin
Soninke
Tanzanian Swahili
Tem

ACTION/Peace Corps

The Experiment in International Living

"Communication is the key to understanding."